

SMALL COUNTRY HOUSES *of* TO-DAY

VOLUME ONE

SIR LAWRENCE WEAVER

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THE SPIRIT OF THE COTSWOLDS: DISTANT VIEW OF THE LATE ERNEST GIMSON'S
HOUSE AT SAPPERTON.

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VOLUME ONE

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SIR LAWRENCE WEAVER

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STONE AND THATCH IN THE COTSWOLDS

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PREFACE.

WHEN the first edition of this volume of *Small Country Houses of To-day* was published in 1910, I did not foresee that it would be the pioneer in a series of five on houses, their equipment and their gardens, which have found favour with the house-loving public through many editions. The first edition has now been out of print for four years, and as much of its matter became out of date as a result of changes caused by the war, I have remodelled it wholly, and sixteen of the thirty-nine subjects are new. In particular I have omitted a few chapters which dealt with the reparation of old houses; that important branch of the subject has since been dealt with in a separate volume, *Small Country Houses, Their Repair and Enlargement*.

The arrangement of chapters was dictated by the alphabetical order of their designers; but that now seems to me a dull solution. I have re-grouped the subjects rather with reference to the traditions which inspired them, as was done in Volume Two.

In the forefront I have placed *The Red House, Upton*, by Philip Webb, in order to mark my growing conviction of the immense influence he has exercised on the quality, though not the form, of the work of to-day, and I have added *Coneyhurst, Ewhurst*, one of the most characteristic works of his maturity. Only one house by Sir Edwin Lutyens is now included, because my *Lutyens Houses and Gardens*, published in 1921, reviews in a handy form the achievement of our greatest domestic architect.

LAWRENCE WEAVER.



THE GEORGIAN NOTE.

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HOMEWOOD, HERTS.



HOMEWOOD: A LUTYENS' HOUSE IN HERTS.

CHAPTER 1.—INTRODUCTORY.

*Renewal of Tradition—Some Pioneers—Nine Points of the Law of Site-choosing—
A Plea for Freedom in Design—And a R.L.S. Creed.*

THERE is no lack of books which illustrate various types of small modern country houses, both by photographs and plans, but they are, as a class, apt to be devoid of critical explanation, whether from the practical or the æsthetic point of view. House-building is, moreover, a primitive instinct, and the story of its development takes an important part in the larger history of social growth. Monographs on representative Small Country Houses of To-day designed by architects of established reputation serve, therefore, a double purpose. The buildings themselves are explained with notes on the conditions which determined their plan and treatment, and their place in relation to English culture and habits can be estimated.

Since the end of the eighteenth century, architecture has been struggling with many vicious influences, and not least with the lack of tradition, both in design and construction. The battle of the styles has been fought, not without fierceness, but without very helpful results. Now, after the lapse of a century devoted to groping experiments and detached eclecticism, the sleeping traditions have been renewed, not on merely imitative lines, but in the spirit of the old work. This happy renaissance cannot march to success unless the public at large concerns itself with architecture and becomes informed as to the problems to be faced and the ends to be attained. Building, in fact, needs to be brought back into the normal current of intelligent thought, instead of being relegated to the limbo of technical mysteries. That is not to say that the layman is wise to fill his mind with the details of construction, or attempt to master what is the absorbing study of an architect's lifetime. There are, however, certain qualities of architecture which lie open to the cultivated eye: mass, proportion, scale, and texture, and these become visible with observation to anyone with artistic perceptions. The time has come when educated people have shaken off the shackles of the speculative builder and have turned their backs on the desirable villa residence. Fifty years ago the architects who were doing honourable service in house-building were a small but brilliant band. One need name only the giants: Philip Webb, Norman Shaw, Eden Nesfield and George Devey. To-day there are scores of young and brilliant men who have carried the pioneer work of their elders to its natural conclusion, and gone far to re-establish English architecture on a logical and national basis. Much remains to be done, especially in the larger field of town-planning and civic architecture, where this country lags behind the Continent and America; but the driving power must come from an enlightened public opinion. The present need seems therefore to spread, as widely as may be, the knowledge of the achievement of to-day.

To the readers of this book who are about to build it may not be impertinent to offer a few words of advice. Let it be said at once that the momentous question of success or failure rests wholly upon the wise choice of an architect. The builder who works to his designs is an important factor, and unless he is an honest and experienced man, the architect will have trouble in getting sound work. The powers conferred on him by the terms of the ordinary contract and specification enable him, however, to insist on good materials and workmanship even in the unhappy event of a shirking and incompetent builder securing the work in competition. In this, as in all else, the client will be wise to accept the advice of his architect and reject a very low tender in favour of a higher one if the lowest offer does not come from a builder of repute.

Clients subject themselves to no small embarrassment and loss if they fail to summon to their counsels the architect of their choice immediately they have decided to build. His experience is of the greatest value, not only in the design of the house itself, but in the choice of a site. Many factors have to be taken into consideration which it is unlikely that the layman will remember. It is impossible to set them all down, but here are nine points of the law of site-choosing :

Soil. Questions of health are involved in the choice of clay, chalk or gravel. People who have gouty or other unpleasant tendencies learn by rude experience that one or other of them is to be avoided. A site which is poor in top soil will involve considerable expenditure before a productive garden can be made there.

View. If a distant prospect can be secured, so much the better ; but a site which at first seems unsatisfactory may yet have considerable possibilities if the architect treats it skilfully. Some unpleasant outlooks may be avoided by thoughtful disposition of windows, and others masked by walls and by the planting of quick-growing hedges and trees.

Altitude.—Popular favour leans markedly to-day towards building on hill-tops, and in the main this seems wise ; but people who hate the cold or suffer from weak hearts or insomnia and other troubles derived from overstrung nerves should consider the benefits of milder and less stimulating airs. Though it is an artistic rather than a practical point, the importance of securing a good sky-line should not be overlooked in the case of a hill-top house. A caveat may be entered against sites where the level of the subsoil water is not far below the ground, and against all places liable even to a remote risk of flooding. The modern man should not be misled by the analogy of old houses, which were often placed with reference to considerations not now operative—of defence, carriage and water supply.

Protection.—A place which is swept by north or east winds is an unhappy choice for a house, and the ideal site is certainly that which is protected on these two quarters either by rising ground or trees.

Slope and Contour of Ground.—A downward slope to the south or south-east is ideal. If a site slopes upwards to the south, not only is it more likely that it will be unprotected from the north winds, but the devising of a pleasant garden

is made more difficult. Very uneven or sharply sloping ground may suggest to the architect very delightful possibilities or put in his way obstacles almost insuperable. In any event sharp slopes are likely to involve considerable extra cost in foundations and approaches.

Neighbourhood to Road.—Nothing at once costs so much and gives so little to show for it as road-making. If the chosen site of the house itself is not close to a good road, and a long drive is needed in consequence, a sum for road-making must be set aside which will probably distress the client not a little. In this connection the liability to motor dust must be considered, a factor governed largely by the prevailing wind.

Accessibility.—Neighbourhood to a railway station is not only a question of the personal convenience of those who live in the house, but affects the cost of building. Thoughtful folk will also consider how near the site will be to post and telegraph office, church and shops.

Public Services — Drainage, Water and Light.—Connection with municipal sewerage is a factor in cost. If there is no system near enough, when the house is built, it should be ascertained whether any extensions are likely in the future, as the design of house drainage somewhat varies according to whether it discharges into a public sewer or into a private cesspool or septic tank. If it is contemplated that the house drainage shall discharge at a point beyond the site, by arrangement with an adjoining owner, care must be taken to ensure that such right is secured in perpetuity. A pure and plentiful water supply is infinitely important, both for drinking purposes and for garden use, and if no public mains are available, the possibility of getting a permanent supply from a private artesian well needs to be carefully explored. For lighting, in default of public gas or electricity, the respective merits of a private installation of electric light, acetylene or petrol gas need consideration.

Setting of House on Site.—The aspects possible for the chief rooms with respect to view, prevailing winds, contour of site, etc., need careful thought. As to what are the best aspects for various rooms, he is a bold man who will lay down dogmatic rules, and I certainly lack the needful courage. It is generally held that south-east is the best outlook for the garden front, on which will be the principal living-rooms. An encounter with an architect of large experience in domestic work, however, is worthy of record. He habitually designs houses for his clients with a view to securing the maximum of sunshine in the living-rooms, but does so in obedience to what he regards as a popular delusion. For himself he prefers a north aspect, and will design his own home on these lines. He is likely, however, to find himself with few supporters.

So much for the general points which need to be considered before even a site is purchased. They are set out here with the express purpose of showing that expert advice is essential to the layman from the very inception of the idea of building. I know many cases where a client, captivated by the natural beauties of a site, has incontinently bought it, allured perhaps by a pleasant slope on which trees made a sunlit tracery. An examination of it in the cold

light of the nine points of the law discussed above has then proved that its practical disadvantages so far outweighed its native charms as to involve its abandonment, with consequent disappointment and loss of time and money.

I come now to the all-important question of the house, its planning, its architectural treatment and its setting. Mr. Rudyard Kipling has said "there are nine-and-sixty ways of constructing tribal lays, and every single one of them is right." The same is exactly true of the making of houses, and it would be wholly futile to discuss the question on vague and general lines. The old Metaphysical Society had one rule—that there should be no rules—and domestic architecture needs a like freedom from fetters. Every site, every difference in personal need, every vagary of individual fancy, sets up new conditions. These have to be examined in the light of architectural traditions and possibilities and translated into the substance of brick and stone by the skill which the architect is able to bring to his work. There are, of course, some outstanding differences in principle and practice which distinguish various schools of design. There are plans, rambling or symmetrical. Some façades rely on eighteenth century motives, and others take their inspiration from the purely vernacular building traditions of an earlier day. About these divergences it is useless to dispute. My motive has been to exclude no types of house which have intrinsic merit and are free from affectations, but rather to exhibit to the public eye the immense variety which lies open to the straying choice. In an introductory chapter it is impossible, save at inordinate length, to discuss the broad stylistic divisions of treatment or the individual characteristics which thoughtful architects stamp upon their work. In any case, it seems better to deal in a separate monograph with each house, which thus has its chief qualities explained and emphasised.

I would add that I have endeavoured to treat the subject clearly and without technicalities, and to criticise the work illustrated sympathetically yet frankly. The character of the houses, taken as a whole, not only shows the admirable work which is being done to-day, but gives infinite hope for the future. It enables us, in our architectural outlook, to hold with firmness the cheery general creed of Robert Louis Stevenson: "I believe in the ultimate decency of things."

CHAPTER II.—THE RED HOUSE, UPTON, KENT.

Designed by Philip Webb—A Landmark in the History of Housebuilding—The Home of William Morris—The Great Settle—A Clothes Press painted by Rossetti—Defective Planning—The Roofed Well—Three Main Factors in Design.

THE RED HOUSE was built as long ago as 1859, and is illustrated here as a fresh starting-point for domestic architecture, of which the importance cannot be exaggerated. It stands for a new epoch of new ideals and practices. The French strain which touched so much of the work of the Gothic revivalists is not absent, and the Gothic flavour itself is rather marked, but every brick of it is a word in the history of modern architecture. The circumstances of its building must first be set out, for they are intimately bound up with the revival of the decorative arts. This is now regarded as part of the established order of things, but in 1859 it was a stumbling-block to many and foolishness to the rest. At Oxford in 1857 William Morris became engaged to Jane Burden, and in the following summer he and two of his friends (and later partners),



I.—THE SETTLE.

Faulkner and Philip Webb, the latter then senior clerk to G. E. Street, rowed down the Seine in an Oxford boat. The feature of the voyage was that they discussed the building of a home to which Morris should take his bride. As Mr. Mackail has eloquently written in his "Life of Morris," "a new kind of life opened out before him, in which that 'small Palace of Art of my own,' long ago recognised by him as one of his besetting dreams, was now peopled with



2.—CHIMNEY AND ORIEL.



3. DINING-ROOM SIDEBOARD.

the forms of wife and children, and contracted to the limits of some actual home." The dream took shape in The Red House at Upton, near Bexley Heath. Here, then, near the Roman Watling Street, the great Dover Road, trod by the feet of countless Canterbury pilgrims in mediæval days, Morris and Philip Webb devised the house which was the first fruits of a notable reaction from the dreary futilities of Early Victorian building. It has been claimed that it was the first modern house in which red brick found its artistic use, but absolute priority cannot be claimed for it. In 1856, or earlier, George Devey had reintroduced the curved Dutch gables in red brick which form so charming a feature in some of the small Kentish houses of the

The Red House, Upton, Kent.

7

seventeenth century. But a red house was then The Red House, and no more distinctive name could be found for it.

It needs no great imagination to suppose that some trouble must have arisen in getting workmen to carry out the ideas of Morris and Webb in anything like the traditional way, at that time so long forgotten. Be that as it may, the designs were there, and no difficulty could have presented itself so insurmountable as to prevent the shell of the house being built to the architect's drawings. The question of decoration and furnishing was another story. Practically nothing modern that Morris could have tolerated was to be had for love or money. A few things existed, for in 1856 the rooms at 17, Red Lion Square, once occupied by Rossetti, were taken unfurnished by Morris and Burne-Jones. Morris hastily



J. SOUTH-EAST CORNER AND WELL.

designed tables and chairs of a massiveness that suggested the Dark Ages, and in particular a settle of Brobdingnagian proportions. These things were made by a local carpenter, and rather a scene was created by the home-coming of the settle (the dimensions seem to have got increased by a blunder), for it filled a third of the studio. Rossetti came in, "laughed but approved," and designed some paintings for the panels. They do not, however, now adorn the settle, which was removed to the drawing-room of The Red House, and forms the subject of

Fig. 1. For the hall there was made a big combined bench and clothes-press, which was begun to be painted, probably also by Rossetti, with scenes from the *Nibelungenlied*, but never finished, as can be seen from Fig. 6. Much of the rest of the furniture was designed by Philip Webb, and built under his supervision, and he concerned himself as well with table glass, copper candlesticks and the like. The great dresser in the dining-room (Fig. 5) was, I believe, designed by Morris. In common with the other two great pieces already mentioned, it was too bulky to move when Morris sold The Red House in 1865 to return to life in London, and the three were still there when I visited the house about fourteen



6. CLOTHES PRESS AND BENCH.



5. DINING-ROOM FIREPLACE.

years ago. Some stress has been laid on this furniture, because it was symbolic of much that was to follow. The Red House was ready for occupation in the early autumn of 1860, and in April of 1861 the firm of Morris, Marshall, Faulkner and Co. was founded, an undertaking destined to affect the decorative ideas not only of England, but of the civilised world. Of this firm Philip Webb was one of the seven original members, and the actual work he did in the designing of furniture was considerable. The Red House was the outcome of Morris' growing passion to be up and doing things to change the domestic art of England. Its building and furnishing served to clarify his ideas and bring to

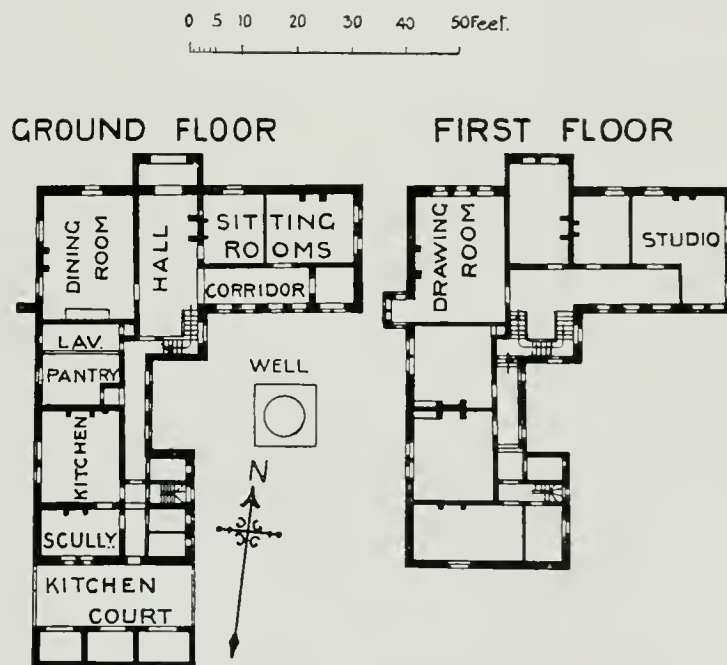
the point of definite enterprise the manufacture on a reasonable and artistic basis of "every article for domestic use," as the firm's first circular put it. It is difficult to estimate how much we owe to this adventure.

The house was notable in 1860 not only for an exterior of red brick, with its red roof of lofty pitch, but for its then unusual plan—L-shaped instead of box-form. It is entered through a wide porch with a painted arch and carved over the door is the text :

DOMINUS CUSTODIET EXITUM
TUUM ET INTROITUM TUUM.

The hall is wide, and the dining-room parallel with it on the right. The fireplace (Fig. 5) must have astonished the people of 1860, for it lacks any mantel-shelf, and is built in simple red brick, the parent of countless thousands of a type that has now become common form. To the left of the hall are two sitting-rooms, in one of which, the library, is a simple painted corner cupboard, a relic of Morris' occupation. The L of the plan is marked by the corridor, which is at right angles to the hall and runs to the garden door and loggia. The staircase is markedly Gothic, and is built in the internal angle of the L with, over it, a tall pyramidal roof, left open on the inside and patterned in blue and green, a little Persian in feeling.

The drawing-room is on the first floor with an oriel window, which is carried from the ground by a stout buttress. It has an open roof, and its chief piece of furniture is the great settle of which the early history has already been given. It has been called the minstrels' gallery, for a wooden ladder stood at one side leading up to its top, from which a small door communicates with a loft beyond. How these facilities could ever have been used in practice can only dimly be imagined. Right and left of the settle are pictures in tempera by Burne-Jones, from the story of Sir Degraivaunt, a romance in which Morris delighted to the end of his life. The other large room on this floor, at the east end of the north front, was his workroom. Connecting the two, the corridor has round windows with leaded lights that bear the motto, "Si je puis."



7.—PLANS.

A word now as to the plan in general. It has many faults, a criticism which Philip Webb would have accepted, for though his plans were often unusual, his later work followed the ordinary laws as to aspect. The south faces of the house are altogether wasted, one on corridors, the other on a kitchen court. The kitchen looks to the west, and is insufferably hot in the evening, when the preparation of dinner ought to find it at its coolest. The two chief fronts are to the north and east, both unpleasant. The only good feature to be espied is that both dining and drawing rooms catch some rays of the setting sun. Perhaps Morris had some odd predisposition in favour of cold and sunless rooms, though that idea seems foreign to his large and generous nature. The site does not suggest



S.—WEST FRONT.

any reason. It is on record that the building was planned with a view to causing the least destruction of orchard trees, but that can hardly be the explanation, which perhaps may be sought in the fact that the north faces the open country. When we come to regard the outside of the house, the voice of criticism is stilled. Looking northwards from the garden, the well with its conical red-tiled roof is a delightful feature (Fig. 4).

The use of sliding sash windows gives food for thought. The gift of architectural common-sense, which was always Philip Webb's, showed itself thus early. Few men would have dared at that date to mix sliding sashes with pointed door-heads, but here it is, and how reasonable it looks! Remembering

that it is a work of sixty years ago, we may well admire. The flat, dormer-like projections and the fine gaunt chimney, with its cleverly diminished top, give the west front (Fig. 8) a character all its own. The stable is an attractive little building with its high-pitched roof, neat dormer and herring-bone brickwork in the gable end. The garden was Morris' especial delight, and (once more to quote Mr. Mackail) "of flowers and vegetables and fruit trees he knew all the ways and capabilities. Red House garden, with its long grass walks, its midsummer lilies and autumn sunflowers, its wattled rose-trellises inclosing richly flowered square garden plots, was then as unique as the house it surrounded . . . apples fell in at the windows as they stood open on hot summer nights."

Such was the setting of open-air idylls round a building which has flung its influence afar on the making of English homes.

In the days when The Red House was built, Upton had no water supply from public mains and the well was a need. How delightfully Philip Webb has made an artistic virtue of a necessity is abundantly evident. With a characteristically Northern touch he emphasised the protecting roof rather than the well-head itself, though the latter is supplied with an encircling bench which reminds us of the immemorial usage of wells as resting-places. The lofty conical roof is reminiscent of the French feeling which was running through the work of many Gothic designers in those days. In Eden Nesfield the influence went so far



9.—THE STABLES.

that his earlier work can hardly be recognised as English, though he later shed the extravagances which marked the intrusion of an art beautiful on its own soil but alien on this. Nothing, however, was more notable in Philip Webb's long career as an architect than his steady consistency. It is the mark of an unstable mind to be swayed by passing fashions, but there are few with the strength to be untouched by their environment.

Once more must be emphasised the unique character of The Red House. Not only was it the starting point of a renaissance of English domestic work, but it stands for a definite architectural policy. It crystallises the revolt against reproductions of bygone art, where that art was based on conditions which have gone, never to return. Philip Webb always followed traditions of sound building

with a reverence none the less deep for being regulated by a fine independence of thought, but the formulas by which historical design was ruled he rejected with vigour.

It has been well said that, apart from the imagination and inventive power of the artist and his technical skill, there are three main factors that contribute to a work of art—observation, selection and convention—and that the best results are got from a due harmony in the contributions of all three elements. It is a disadvantage of what is unpleasantly called “art criticism” that a cloud of words, mostly long, seems to be inevitable for the expression of very simple notions. Hence one may, perhaps, add a gloss. “Observation” shows an architect the capacities of the site in relation to his client’s needs, “selection” enables him to draw out from the storehouse of varying forms and arrangements those which will precisely clothe them, and “convention” guides him to those traditional uses which make a building at once the expression and the satisfaction of those needs.

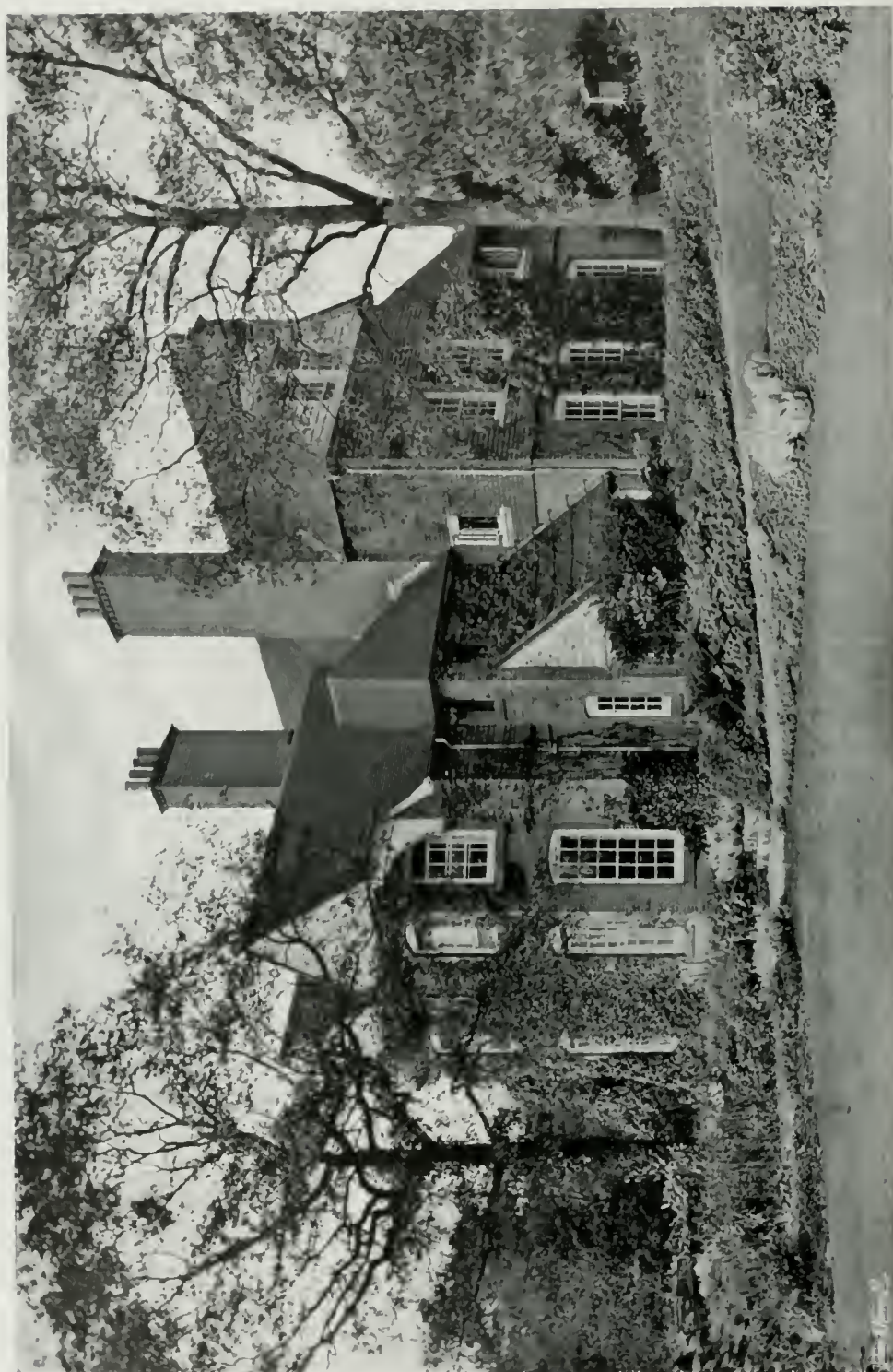
CHAPTER III.—CONEYHURST, EWHURST, SURREY.

Designed Twenty-six Years Later by Philip Webb—A Characteristic Staircase—Tile-building—Use of Materials—An Architect's House and a Parable from Mozart—Reason in Design.

THIS delightful red brick house, built for the late Miss Ewart, shows Philip Webb's art at its ripest and most characteristic. Set on the south slope of a wooded hill, the house is below the level of the road, and in order to secure a dry approach a long outer porch was built, which gives a cloistral air to the place and yet does not militate against the domestic idea. Its great length is now masked by the later addition of a cottage at the west side of its north end. This scheme of cottage and corridor tie the house to the hillside and give it anchorage by the adjustment of the levels. The hall gives the key to the planning of the house. The main staircase rises directly from it, the three living-rooms are grouped on its south and east sides, and in shape it is an elongated octagon, somewhat lofty, perhaps, for its length. The stairs are very characteristic of Webb, who here, as elsewhere, laid great emphasis on their treatment, which is highly individual. The square posts which run up to the ceiling of the first floor are of polished oak, and the simple trellis is carried round the first-floor landing.

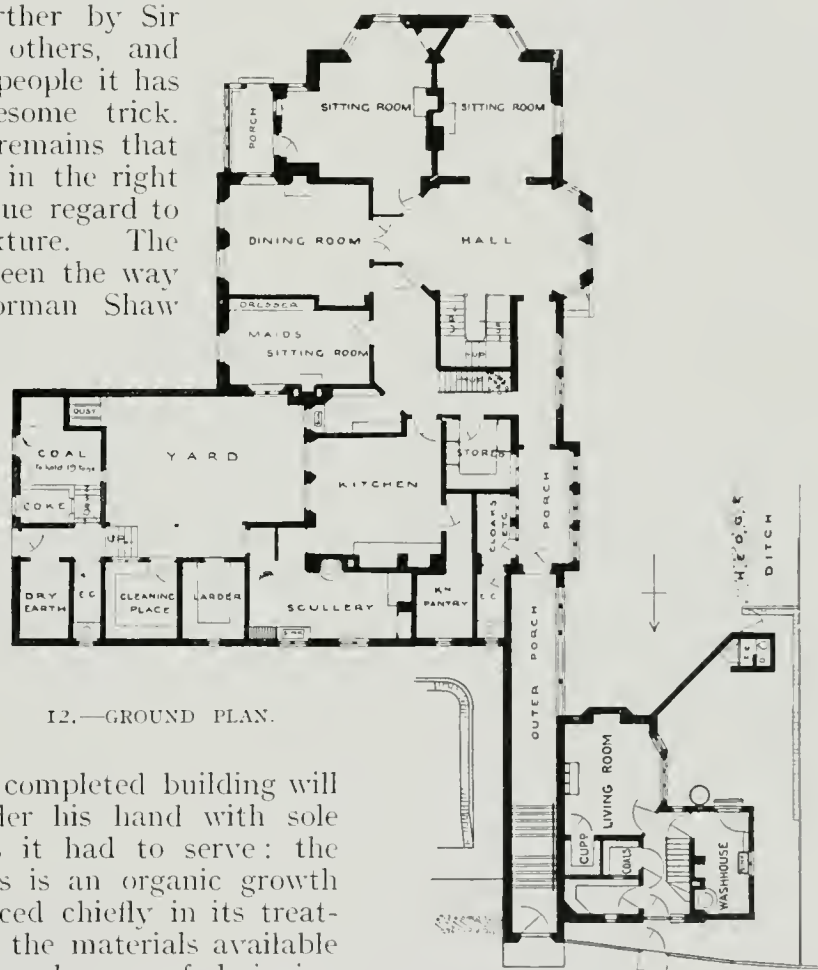


10.—THE OUTER PORCH.



11.—FROM THE SOUTH-EAST.

The customary inclined lines of the strings and outlines of the steps are thus masked, and vertical lines predominate. In the planning of the two sitting-rooms facing south, which from the outside form one large bay, each has an octagonal bay internally made by a triangular cupboard. This plan conduces to breadth of external effect. On reference to the south-east view (Fig. 11), it will be noticed that the dualism is only restored in the twin gables of the roofing. The south-east room has an outer door to a porch which serves as a small loggia. Above this room is the principal bedchamber, and opening out of it is a verandah with stout brick pillars. Externally the house is of red brick, a material which it is difficult to believe Philip Webb reintroduced, but it is in substance true. It is still more true that he was the first to let his design be influenced by the nature of the material. Similarly he was early in reverting to the practice of tile-hanging for walls, and, more notable still, in the use of thin tiles in the building of walls and arches. This practice has been carried very much further by Sir Edwin Lutyens and others, and with some thoughtless people it has become merely a tiresome trick. The outstanding fact remains that Webb was the pioneer in the right use of materials with due regard to their nature and texture. The marked difference between the way that he and, say, Norman Shaw approached their art has in some sort produced separate schools of modern architecture, though their several influences tend to amalgamate rather than diverge. Webb seems to approach his work without preconceived ideas. Instead of starting



12.—GROUND PLAN.

conception of what the completed building will be, the plan grew under his hand with sole reference to the needs it had to serve: the design of the elevations is an organic growth from that plan, influenced chiefly in its treatment by the nature of the materials available in the district. Traditional ways of designing were in the past conditioned largely by the

materials lying ready to the builder's hand. Modern facilities of transit have changed all this to such an extent that, in the ordinary thoughtless buildings of the day, local characteristics of every kind have been submerged in a prevailing ugliness which derives not only from bad design, but from sheer ignorance of the possibilities and right treatments of differing materials. It is the function of the wise architect to correct this state of things by respecting and using local materials without pedantry and with a recognition that the world has changed and with it the fashion of its building.

A layman was once criticising a Webb house to an architect on the lines that

he did not see anything in it. The reply was that it was interesting to architects. Yes, persisted the critic, but *why*? The answer is best conveyed by a Mozart story. When one of his early musical compositions was being played, his father, a sound musician, feared its failure, as the boy "had not put in any gross notes for the long ears." Philip Webb had to the extreme this technical reticence. His work had the pride and aloofness of the solitary worker, too engrossed in his art to concern himself with the attitude of his own generation towards work stressed up to his own exacting criterion of excellence. If ever there is evolved an architecture of reason, a sort of roc's egg required for the perfection of the Palace of Art, it would, at least for houses in England, be very much like Philip Webb's domestic work. Emotion, however, is a counter-balancing element that no alchemist, ancient or modern, has yet succeeded in eliminating



13. —FROM NORTH-WEST, SHOWING THE HALL BAY.



15 THE UPPER LANDING.



14.—HALL AND STAIRS.

If, accepting Webb's architectural work as justified on the ground of reason, we ask how it affects us personally, we shall get all those contradictory verdicts that human nature supplies. The straightforwardness may offend some as bluntness, and the absence of ornament as mere crudity. Fortunately, however, the artist is an emotional being, and is as unable to divest his work of natural sympathies as men are to order themselves by mere reason. There is, therefore, particularly in the later works of the most aloof of artists, a subtle element of personal charm which appeals to all alike, and renders possible the homage of the multitude. No little of such charm resides in this South Country house.



16. —IN THE SOUTH-WEST SITTING-ROOM

CHAPTER IV.—UPPER DORVEL HOUSE, SAPPERTON.

Designed by Mr. A. Ernest Barnsley—Additions to an Old Cottage—The Idea of Growth in Building—Cotswold Traditions—The Art of the Plasterer.

THE second and third chapters were devoted to Philip Webb's work because he was the true forerunner of scores of able artists who have based their design on simple native traditions, little touched or wholly untouched by the scholarship of the Renaissance in any of the forms which it took from about 1520 to the beginning of the nineteenth century. Mr. Ernest Barnsley and the late Ernest Gimson studied closely the Cotswold traditions in the handicrafts as well as in building, and Upper Dorvel House, which Mr. Barnsley built for himself, is a type and pattern of what Cotswold building should be.

The site imposed definite restrictions and already had a small, plain and featureless cottage which needed to be retained and incorporated. It was, moreover, awkward in shape, access, aspect and gradient. The house may be less complete and balanced than if there had been no conditions to fulfil. But it

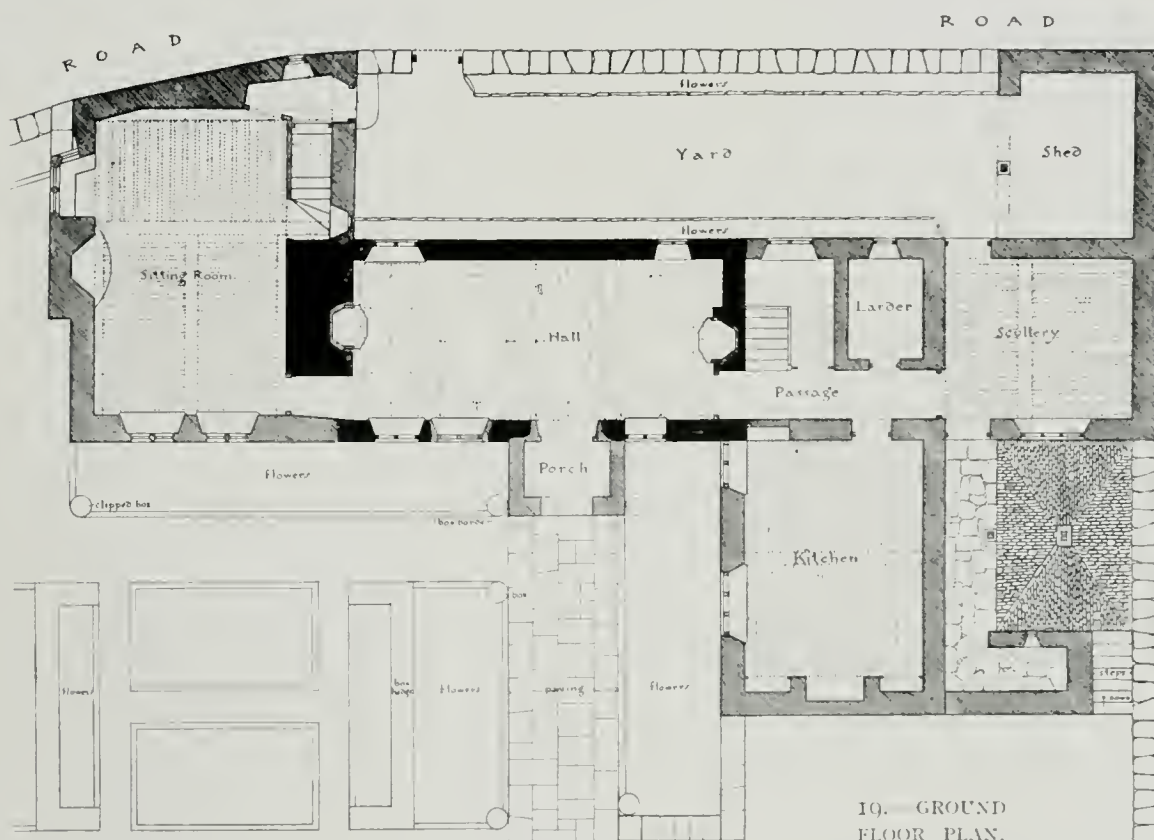


17.—THE HOUSE FROM ENTRANCE TERRACE.



18.—FROM BELOW THE ENTRANCE TERRACE.

has gained rather than lost thereby, for it presents an unforced originality of outline and grouping. The long, narrow existing cottage naturally formed the centre, with the new buildings as wings at each end. But the wings are of so much greater size, height and presence that they make the house a new creation and not an adaptation. Mr. Barnsley, without any departure from architectural honesty, was able to give himself ample space for the eye to roam from feature to feature, and for the foot to pass from room to room. The chief approach is off the main road through Sapperton and beyond the church. A little private way runs along the highest level of the ground, and widens out into a terrace



as it reaches the south-east or office wing. The whole building lies below this terrace, and there is a homely, modest look about the sunk gable-end of the kitchen and the diminutive yard and outbuildings reached down a flight of steps.

Of the exterior of the house one illustration is taken from the entrance terrace (Fig. 17) and another from the lawn which lies beyond the little formal garden (Fig. 18). The original cottage was featureless and uninteresting, but unobjectionable. The new kitchen wing has been made of the same height, so as to continue the ridge line, but it is turned at right angles, the roof is brought down much lower, and two high-pitched gables are introduced.



20. —THE BUILDING TOWERS UP FROM THE STEEP LANE.

At the other end, where the view is best enjoyed, and several rooms were wanted taking up as little ground as possible, height is given which affords the needed bedroom accommodation and adds much character to the group. The full value of this arrangement is seen on the north-east side, where the building towers up from the steep lane (Fig. 20). The walling is of the local stone, to hand in abundance on Sapperton Common, needing only to be dug out from the quarry and carted to the site. It is therefore an inexpensive material, and permitted of both extent and thickness of walls without great outlay. On the other hand the dressed stone used for the windows and coigns of the house came from Minchinhampton, and its large use

is to be counted rather as a luxury. Stone tiling, *facile princeps* of all forms of our native roofing, is of the essence of all Cotswold building. In using it Mr. Barnsley continued what he already found on the cottage.

It is into the old cottage that we step from the porch—that is, into the space contained by its walls, for all else has been changed. The ground floor has been cleared of partitions and made into a long hall. Nearly thirty feet long and leading to the sitting-room, it might be accused of self-advertising puritanism, if it had sternly excluded the imaginings of skilful craftsmanship. The plasterer, at his best, has therefore been given the ceiling as a field for his art. With what excellent purpose the craftsmen of the days of Elizabeth and James wrought upon ceilings, even in lesser folks' houses, may be seen near by at Daneway; and the Daneway ceilings, commended themselves to those who wished, on no sumptuous or extravagant scale, to take advantage of this revived art. Daneway is one among several small houses where a beamed ceiling in a low room has been sufficiently enriched to give it distinction without any sense that it has been overdone or belongs to a room of another calibre. In exactly the same spirit Mr. Barnsley worked. Heavy cross-beams were necessarily present in his hall to support the floor above. As they were the salient feature of the construction, so



21.—THE SITTING-ROOM.

should they be the chief field for the ornament, and they have been enriched by running scrolls of vine, oak and rose leaves of simple drawing and in low relief. The cornice round the wall carries out the scheme, but in its own manner. It is a little deeper than the beams, and has a narrow running pattern at top and bottom between which are detached sprigs of such flowers as flourish in the garden borders. The ceiling proper is very simply treated. It is in correspondence with the plain walls, and with them forms the background and foil to the decorated beams and cornice. The simple outline of ribbing is best seen



22. THE HALL.

in the plan (Fig. 19), but it also just shows in the illustration with the small insets of ornament at corners and centre (Fig. 22). The furniture both here and in the sitting-room consists partly of old examples and partly of new pieces designed by Mr. Barnsley and produced in Sapperton. One and the other equally enter into the picture, and are exactly right for their place. In the same manner the sitting-room (Fig. 21), in the solidity of its construction and the sufficiency of its forms, declares itself one in which thinking and working can be done at their best.

CHAPTER V.—LONG COPSE, EWHURST, SURREY.

Mediæval and Modern Ways of Building—Mr. Alfred Powell as Architect and Master of Works—A Cure for Porous Stone Walls—Thatch and Heeling.

A BUILDING of which G. F. Watts said that it was the most beautiful in Surrey has obviously qualities of value. Long Copse, Ewhurst, won this praise from the veteran artist, and though the dictum seems rather in the vein of hyperbole, when one remembers what Surrey boasts, none will deny the house a large merit. When the ordinary person contemplates the building of a country cottage, there are two courses open. One is to go to a local builder, describe the accommodation needed, give vague ideas as to materials, and trust to the Englishman's luck to muddle through. That way lies extravagance and dissatisfaction, and generally a building that is an astonishment and a hissing. The other is to employ an architect and let him see the house built to his plans by a builder. The "architect and builder" method, if an unhandy phrase may be forgiven, is partly the outcome of social conditions, but largely of the artistic revolution which we call the Renaissance.

Long Copse, apart from its intrinsic beauty, has the special claim on our interest that it was built in the mediæval spirit. It was designed, in consultation with Mrs. Mudie-Cooke, by Mr. Alfred Powell, and he acted as master of the works. He bought all materials, and the craftsmen (save the plumbers—an entertaining exception) were University

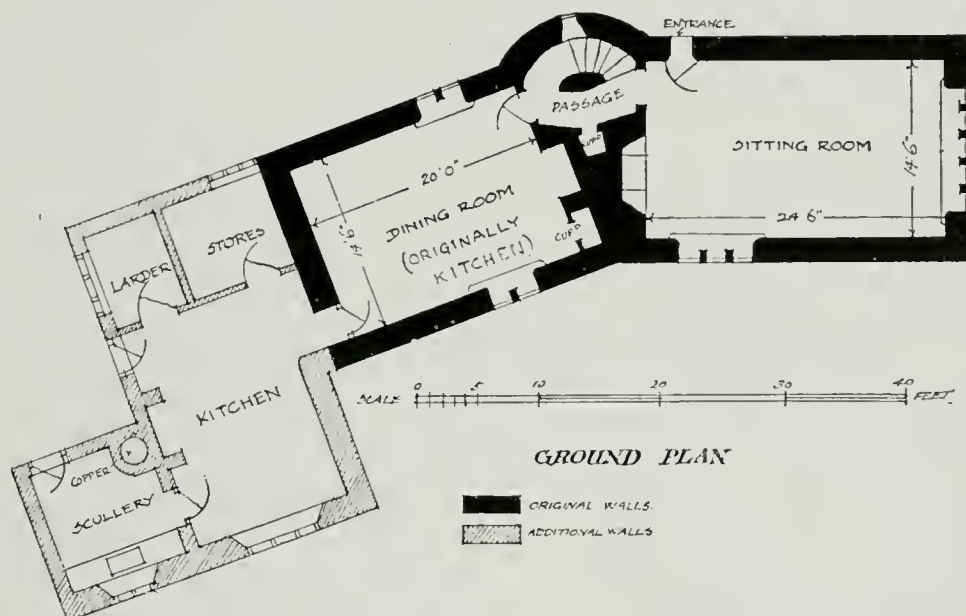


23.—THE VERANDAH WITH SGRAFFITO DECORATION.



24.—THE HOUSE SEEN FROM THE GARDEN.

men who worked with him. Between the owner and the craftsmen, therefore, stood one man only, who both devised and wrought, instead of the usual two—an architect who designs only and a builder who hardly ever works with his own hands. The result is instinct with simplicity while free from affectation. The building gives that sense of vitality which is the evidence of healthy growth. Simple as it is in plan to-day, it began even more simply. Mrs. Mudie-Cooke's idea was to have a little country retreat of the purely cottage type, with a single living-room, into which the entrance door gave. This was well enough in summer, but winter brought devastating draughts. It was impossible to add a porch without interfering with the curved wall in which the circular stair is set, and thus making an addition which could not fail to disturb.



25.—GROUND PLAN.

An extra room, marked on the plan "dining-room," was provided by converting the original kitchen and building a new kitchen and offices beyond. At the same time there were provided additional bedrooms on the upper floor and a verandah by the outer door of the dining-room. The plan of the entrance front is made especially interesting by its break in the wall-line at the curved stair. One unsatisfactory feature of this otherwise delightful stairway is a lack of headroom, a little thoughtlessness which could easily have been avoided. It was a happy notion to emphasise the position of the staircase in the body of the building.

The construction throughout is massive and traditional. The walls are of the local sandstone, of a warm yellow and two feet thick. Though the stone (as usual very soft when quarried) has now hardened from exposure, the searching

gales from the south-west drove the rain through the outer wall, despite its fortress-like thickness. It is useful to know that the painting of the outside with water-glass, a colourless and cheap liquid, stopped the pores of the stone and cured a very trying fault. The technique of the masonry is admirable. Note the strong and sober effect of the mullions flush with the wall on the outside and splaying slightly inwards. On such a building one feels the simplest moulding would have been a blunder. The chimney treatment is bold and adequate. The original cottage was content with a single central stack, but the addition necessitated a second, which groups with its fellow admirably.

The original roof idea was to tile, but for the cottage as first built Norfolk thatchers came with their reeds, and a beautiful roof they made. The addition was roofed with Horsham stone, better perhaps than the thatch, for heeling is vernacular in this neighbourhood and thatch is not. There is a tenderness about the way the moss and willow weed grow on this stone roof, that seems Nature's benediction of the use of local things.

The interior is simple and dignified. Nothing but oak was used for beams, flooring and doors, and the great timbers are rough from the adze. Some of the uprights are left in the round, stripped of bark, but unsquared.



26.—THE DINING-ROOM.



27.—THE SITTING-ROOM.

This seems just to overstep simplicity and to plunge into the crude, for the saving of labour and material involved in omitting the squaring seems too slight to make it worth while. The whole of the woodwork construction was arranged so that the timbers could remain exposed. This allowed them to be cut from the green tree and used straightway without seasoning. The trees were chosen to give in their natural shapes the required curves for the roof principals. The walls are whitewashed, and the house is innocent everywhere of both paper and paint. The domestic arrangements are of peculiar simplicity. There is no accommodation in the house for servants, who have their quarters in an adjoining thatched cottage—another aid to the owners' pursuit of perfect quiet. The whole of the upper floor, with its five bedrooms, bathroom, etc., is thus available for the family and guests.

Long Copse does not give the feeling of having been devised. It seems rather to have happened. For the simple domestic building this is high praise, but hardly excessive. The experiment of departing from usual methods was justified; but Mr. Alfred Powell and those who worked with him were not usual men, and they were not working for a usual client. For the ordinary man to depart from customary ways is a desperate enterprise, and Long Copse in its success is but the happy exception to a wise rule which is based on experience.

CHAPTER VI. SOUTH HILL, HOOK HEATH, WOKING.

*Designed by Mr. Horace Field—Felicity in Building—Thomas Swift on Surrey—
A True Cottage—Conceits in Thatch—Simplicity Without Roughness.*

THE dictum of Sir Joshua Reynolds that art comes "by a kind of felicity and not by rule" is never more true than when it explains such an engaging thing as this little work of Mr. Horace Field. A thatched cottage built at the foot of a sharp slope, approached down a path so steep that from the gate one expects almost to touch the chimneys, demands, however, only the felicitous touch that gives simple grouping and pleasant outlines. Any formality in the elevation, any nice balancing of solids and voids, would be hopelessly defeated, save on the terrace front, by the wayward points of view which alone are possible to the observer.

The photographs show how attractive is the situation of this cottage, which is indeed a cottage. Approached from the terrace front, the building is seen to



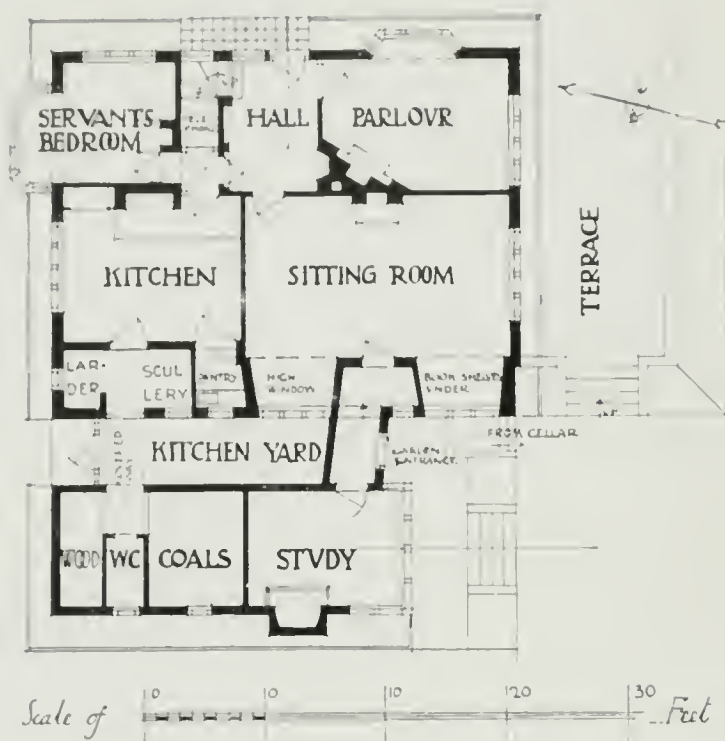
28.—THE GARDEN FRONT.



29.—FROM THE NORTH-EAST.

be wholly protected from the north and north-east winds and almost entirely from the east by the hill and a generous grouping of trees. To the south and west the ground slopes away gently, giving opportunity for wide terracing, and affords a view across a large expanse of well timbered plain. Looking down from the garden gate, which is reached by a leafy lane from the heath, the full charm of fine thatching is apparent, and those pleasant conceits are seen which are the prerogative of that ancient craft. At the points of the gables are plaited crowns, and on the ridge of the eastern dormer roof perches a peacock in straw, a quite convincing bird.

There is a good deal of complaint made that thatching is becoming a lost art; but with such an example before us there is no need for undue pessimism. Mr. Field has not been afraid to vary his roofing materials, and has thereby avoided any sense of undue emphasis. The bay window on the north and the door-hood on the east are leaded, and the contrast between thatch and lead is very satisfactory. As we reach the bottom of the steep path we come between the cottage and the rose garden. The latter is prettily trellised, and the chains from post to post seek the invasion of ramblers, while a little garden god presides within on a sturdy pedestal (Fig. 32). The door-hood is extended



30.—GROUND PLAN.



31—THE WEST FRONT

to the right to shelter a little paved space where one may sit and regard the roses. Above the door is carved, amid a trail of conventional leaves, the pious legend :

Enter, dear Lord, mine house
with me,
Until I enter Thine with Thee.

We go into a tiny hall, and its picture (Fig. 33) is worthy of consideration because it points a notable moral. It is too much the habit in the architecture of cottages intended as the homes of cultivated folk to assume that simplicity must find its expression in rough brickwork and in coarse-hewn timbers. Time has tempered in old cottages the rawness of finish which came from lack of finer materials and ignorance of more genial methods. Refinement is, however, as needful an atmosphere in a cottage as in a palace, but it must be obtained by studiously simple means. The gracious severity of the two unmoulded arches and the judgment which used the slight recess as background for the enchanting little figure of Narcissus make an appeal to our taste as immediate as it is inevitable. The floor is of



32.—TRELLIS AND ROSES.



33.—THE HALL.

red tiles, waxed to a rich finish. Opposite the staircase is a parlour, and facing the front door the big sitting-room. The study takes the place of a verandah which was first designed, but it gives no idea of after-thought. Its little roof and chimney group to admiration with the main part of the cottage. As there are but three bedrooms upstairs, the maid's room is on the ground floor. The view of the west front from the garden is particularly attractive (Fig. 31). As the bedrooms are all partly in the roof, there was an excellent opportunity for varying treatment of the thatch, which is carried over a little rough-cast gable in the middle and trimmed over dormers on each side. Nature helped Mr. Field with the garden, which has its own note of quiet formality, heightened by the judicious use of treillage.

CHAPTER VII. LEA COTTAGE, CHARNWOOD FOREST,
LEICESTERSHIRE.

Built by Mr. Detmar Blow — To the Designs of the late Ernest Gimson — A Band of Craftsmen — A Tall Settle — Suspended Book Shelves.

TO head the chapter with the name of a builder is unusual, and needs the more explanation because the builder in this case, Mr. Detmar Blow, is known to the world as an accomplished architect. Dealing first with the usual omission of the builder's name, this course is adopted not from any failure to recognise the credit due to builders for sound, honest craftsmanship, but because their methods of workmanship, as well as the designing of the building, are under the superintendence of the architect. In mediæval days, and even during the seventeenth and eighteenth centuries, while there was still a definite body of building tradition, the builder was relatively a much more important factor. No doubt a great deal of the invention of detail was left to his judgment, with the admirable results that we know. In the nineteenth century, however, the building tradition died an inglorious death, and it is only now being laboriously resuscitated by the efforts of modern architects, who devote as much thought to the actual details of building as to the field of pure design. Next comes the reason for the name of an architect appearing as builder. Mr. Detmar Blow early

realised that the technique of building is intimately bound up with design in the success of the whole, and therefore apprenticed himself to the trade of mason at Newcastle-on-Tyne. He had built several farmsteadings and cottages in Yorkshire, when Ernest Gimson asked him to undertake the building of

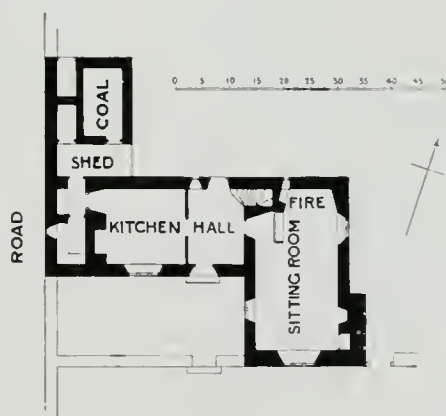


34.—THE WAY IN FROM THE ROAD.



35.—FROM THE NORTH-EAST.

Stoneywell Cottage (illustrated in Volume Two of this series), of Lea Cottage (the subject of this chapter), and of a house which stands near them. Mr. Blow took with him to Leicestershire his foreman mason and a small band of men, who had worked with him before. The materials to his hand were very promising. They consisted chiefly of rough boulders, loose stones and the materials of old dry walls which the site provided. In the disused quarries of Swithland there were lying the remains of magnificent slate slabs, which lent themselves particularly to the rough and massive way of building that the neighbourhood seemed to demand. The foreman mason was Mr. Frank Green, who came from East Knoyle, Wilts, a birthplace of happy augury, for it was there that Sir Christopher Wren first saw the light. With him worked Henry Shephard and Jimmy Snook (delightful name!). Three Leicestershire



36.—GROUND PLAN.



37.—THE EAST SIDE.



38.—FROM THE SOUTH-WEST.

men joined the band. The other two were known simply as "Harry" and "William"; and Mr. Detmar Blow writes of them: "Both dear giants in structure, and totally unlike their comrades, being (I grieve to record it) too fond of beer." The trowels that they brought matched their stature, for they were nearly two feet long. All the early part of the work was superintended by Mr. Blow himself, and there is no doubt that the unity of method which results when a number of men work continuously together under one control is as valuable in building as it is in the worlds of war and sport.

The walls of Lea Cottage are of solid masonry, and coated within with a thick layer of plaster in order to counteract condensation. The timberwork of the first floor and roof was all made on the same principles that governed the masonry. At Sapperton in Gloucestershire Ernest Gimson had a band of men working at carpentry, furniture-making and other crafts, and they were responsible for the whole of the woodwork at the cottages.

Within, the timbers are not too smoothly wrought; they are of generous strength, and, as seen in Fig. 41, of a natural curve where the need of increased headroom or the disposition of bracings indicate that curved pieces are more practical than straight.

Such irregularities are sometimes created by the solemn

farce of cutting timbers which come straight and square from the sawmill into misshapen forms with intent to recreate an old feeling. At Lea Cottage, however, the timbers are rough and sometimes curved, because they were English stuff and grew so and were used so, instead of being foreign wood which came already squared from an ordinary timber-yard.

So much for the methods of building which went to make the cottage what it is. It must now be described. The site runs to the edge of the highway, and in the roadside wall there is only one tiny window. A wide field-gate leads to a little forecourt with the entrance door almost in the angle. We enter a small hall, with the door to the kitchen on the right, and to the sitting-room on the left. A short wall enclosing the stairway runs by the left of the fireplace in the latter, and makes, internally, an angle which is extended by the provision of a tall settle that shields the hearth from the door (Fig. 40).

Attention may be drawn to the very ingenious way in which Gimson arranged for the storage of books.



39.—FROM THE NORTH-WEST.



40.—THE SITTING-ROOM

Stout shelves are hung by iron straps from one of the the cross-beams, and their contents add to the simple whitewash of walls and ceiling a note of colour and interest, which is taken up and emphasised by the gaily coloured china that finds its place at the north-east corner of the hall.



41.—TIMBER AND WHITEWASH.

CHAPTER VIII.—COLDICOTE, MORETON-IN-MARSH.

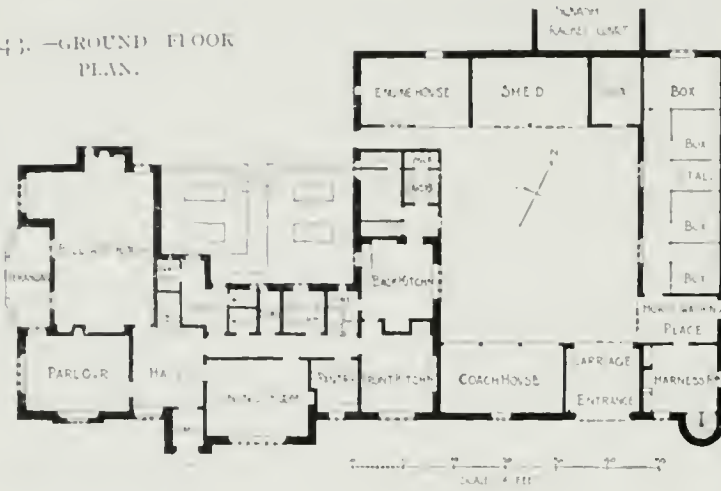
Designed by Mr. E. Guy Dawber—The Cotswold Traditions of Building—The Craft of the Mason—Stone Slating—The Home of a Hunting-man.

COLDICOTE is typical of the earnest cleavage to old traditions of building which is characteristic of the work of Mr. Guy Dawber. He has been a sedulous student of what is perhaps the most attractive manner of stone-building that England affords. There is an air of artless simplicity about Cotswold manor houses and cottages that might tempt the casual observer to the belief that there is little to learn about their making. Two or three gables and a bay, plain square chimneys, a stone panel or two, and simple, porchless doors—these are the ingredients. The men who set these homes on the rolling hills were simple and straightforward masons, but that is not to say their art was meagre in invention. Nature, who yielded them rich store of stone from so many village quarries, was diverse in her gifts. The limestone belt which reaches from the Dorset to the Yorkshire coasts provides nearly all the building limestones used in England. At some levels in the Cotswolds the stone comes out in great blocks, at others in rough shards, and a few rich pits yield the slates. These differences affect profoundly the nature of building from village to village. There are coursed ashlar, with a finished surface, walls still coursed but in rubble



42.—THE ENTRANCE FRONT.

43. —GROUND FLOOR PLAN.



44. —THE PORCH.

and with rough face, and walls built at random as the stones come to the mason's hand. Mr. Dawber adopted coursed rubble as the most suitable treatment for the thin layers in which the local quarries, only two or three miles away, provided the stone. It is built without any dressing or cutting beyond what is needful to make the pieces roughly rectangular. By this means, and by raking out the joints deeply when the mortar is partially dry, a quality of surface and a texture were secured which not only suit the material but are of the essence of the local traditions. No dressed stone is to be seen anywhere but on the porch, which very properly is reserved for this dignity of finer workmanship. The chimneys were built in brick for reasons economical. Ashlar was ruled out on the score of expense, and rubble would have meant stacks disproportionately large. The treatment of the roof demands notice. The radical difference between old Cotswold stone slates and hard, blue Welsh slating is in the rough texture of the elder work. Of late years there has been a tendency to forget the merits and possibilities of stone slates by splitting



45.—FROM THE SOUTH-EAST.



46.—ENTRANCE GATE AND LODGE.

them too thin, and by cutting their bottom edge accurately. This passion for fussy exactness destroys their chief charm, but the older manner has been followed at Coldicote. There is no affectation or pretence, no attempt to imitate an old roof by copying the defects which the battery of Time inflicts; the material was used simply as it came from the Eyford quarries. It is supposed by some that care in building in the vernacular manner proper to any district involves costly workmanship. The precise contrary is generally the fact.

The plan of Coldicote (Fig. 43) is compact and self-contained. A demure lodge guards the entrance to the drive. The entrance front of the house is a little east of south, and shows a long range of building (Fig. 42). To the right is an archway to the stable-yard, flanked by a tower-like projection, and to the left the drive leads us to the main entrance. The hall is small but adequate, with the dining-room to the right and a parlour to the left. The billiard-room, however, is the main living-room, for it has a pleasant bay looking to the south-west and doors to a good verandah, while the fireplace is set in a comfortable angle. As the room is over thirty feet long, there is ample sitting space after allowing for the billiard table. Upstairs an excellent feature has been made of the first-floor landing (Fig. 47).



47. —THE FIRST-FLOOR LANDING.



48.—THE SOUTH-WEST FRONT.

The stable court is entered through the archway already noted. As it is entirely enclosed by buildings, it is sheltered from cold winds. On three sides of it are the coachhouse, harness-room, loose boxes, garage and the engine-room where electricity is generated for lighting and pumping. The kitchen quarters form its south-western side, and everything is accessible from the house and under immediate control. Mr. Dawber has not forgotten the unhappy lot of a sportsman prevented by frost from keeping fit in his accustomed way; on the north side of the stable block is a roofed squash-racquet court.

Perhaps in nothing does thoughtless architecture so readily stand condemned as in its back elevations, when they are mean and fail to carry on the fair promise of the front. In old Cotswold houses there are no backs (in the sense of the old oft-quoted gibe about Queen Anne fronts and Mary Ann backs), and at Coldicote this good tradition has been faithfully followed. This house might say of itself, as Abraham Cowley made old Somerset House speak when Henrietta Maria restored its shattered beauties after the Restoration:

As in kings we see
The liveliest image of the Deity,
We in their houses should Heaven's likeness find
Where nothing can be said to be behind.

It is a long and rather pompous way of putting a sound bit of architectural criticism, but it is abundantly true of Mr. Dawber's houses, that "nothing can be said to be behind."

CHAPTER IX.—MILL HILL, BRANDSBY, YORKSHIRE.

Designed by Mr. Detmar Blow and Enlarged by Mr. Alfred Powell—Pergolas—Mrs. Meynell on Garden Outlines—A Two-Storey House-place—Gimson Furniture in the Gallery—Yorkshire Pantiles.

MILL HILL is one of Mr. Detmar Blow's earliest works before his partnership with Mr. Fernand Billerey. As he left it, the house was a long, simple building, comprising a big house-place or general living-room, library and stables on the ground floor, and four bedrooms above. Mr. Fairfax Cholmely wanted a home of extreme simplicity, and to adopt a more primitive standard of comfort than is nowadays usual. Not only in mediæval times, but also much nearer our own day, people did not mind the stable being part of the main house; but in most districts sanitary regulations forbid this, and not without good reason.

Some years later considerable extensions were designed by Mr. Alfred Powell, who also devised the very attractive garden features which appear so prominently among the illustrations.

The value of pergolas in the general scheme of garden design is that they give a definition which is lacking when reliance is placed wholly on trees and shrubs for garden furnishing. Mrs. Meynell, writing of Italian cypresses and aloes, points out, with her usual delicacy of appreciation, that "they make keen lines of slender vegetation, whereas in English landscape naturally the country is fat. The trees are thick and round—a world of leaves." She contrasts the bluntness of the land and its growths with Italy, slim and articulate, her



49. THE GARDEN FRONT.



50.—THE ENTRANCE FRONT.



51.—THE WEST CORNER.

cypresses shaped like flames. In England there is apt to be, with the garden as with the rolling country, a sleek excess of mass and curve. Closely trimmed, impenetrable hedges, fruit trees round and neat, and smooth-cropped banks of turf all conspire to achieve an air of fat well-being. A shrewd looking growth of rather sombre aspect, like an Irish yew, or a row of slight poplars with branches "slim and articulate," refine the garden atmosphere and grace it with the definition of line and point. This element is also emphasised by the sharp and regular outlines of a stone pergola such as adorns the garden at

Mill Hill (Figs. 52 and 54), an æsthetic reason for its use which reinforces its value as a frame for climbing things.

The south-west front has a terrace, and from the middle of it a grass path runs down to a wooden pergola. The handsome stone pergola is parallel with the garden front of the house, and leads down to a lower level by a curved stairway (Fig. 53).

A corridor room and kitchen were built against the north-east side of the earlier house, the stable became living-rooms, and a wing containing subsidiary rooms was added to form a new entrance front. The house-place is a double storey room for about two-thirds of its length, and is furnished in an early manner (Fig. 56). A big arras on one wall emphasises this character in the treatment of the interior. One of the pleasantest features of the house is the wide gallery upstairs, where some admirable pieces of



52.—THE WAY UP TO THE PERGOLA.

furniture made by Ernest Gimson found an appropriate home (Fig. 55).

When Mill Hill was begun, the handicrafts had not won the same assured place in modern design which they now enjoy, and it is the more interesting therefore to find in one of the bedrooms the first plaster panel which Mr. Bankart modelled. The house is built very naturally in the simple traditions of stone wall and pantile roof which belong to the North Riding of Yorkshire. The reversion to traditional ways which is so characteristic of much of the small domestic work



53.—A GARDEN STAIRWAY.



54.—THE STONE PERGOLA.



55.—THE GALLERY.

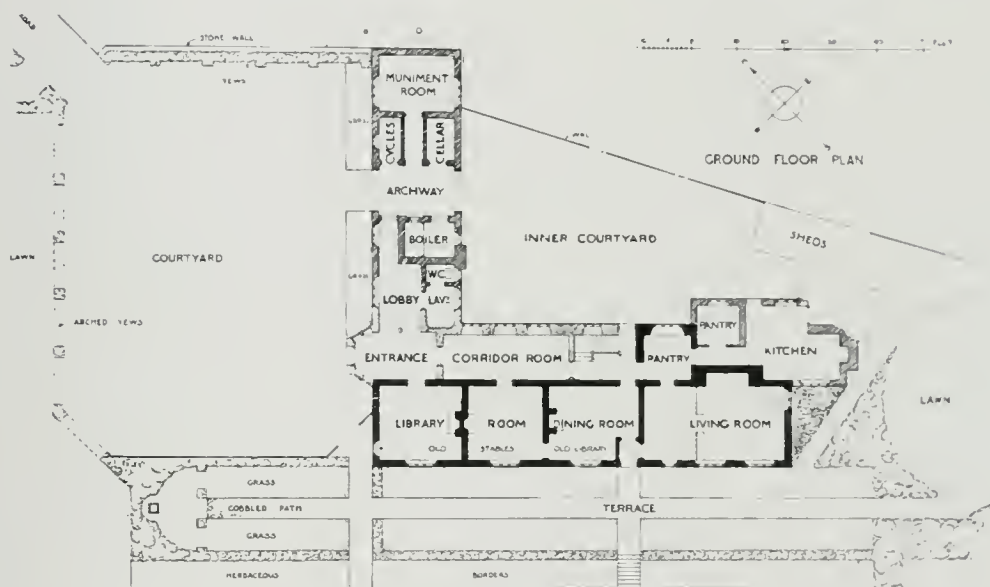


56.—THE HOUSE PLACE.

of the last thirty years has led to a good many affectations, but Mill Hill is successful in showing a perfectly straightforward handling of this manner of design. It is enough to add that Mr. Powell, in making the additions to Mr. Blow's work, carried them out in perfect sympathy with what he found.



57.—FIRST FLOOR PLAN



58.—PLAN OF GROUND FLOOR.

CHAPTER X. FURZE HILL, WILLERSEY, GLOUCESTERSHIRE.

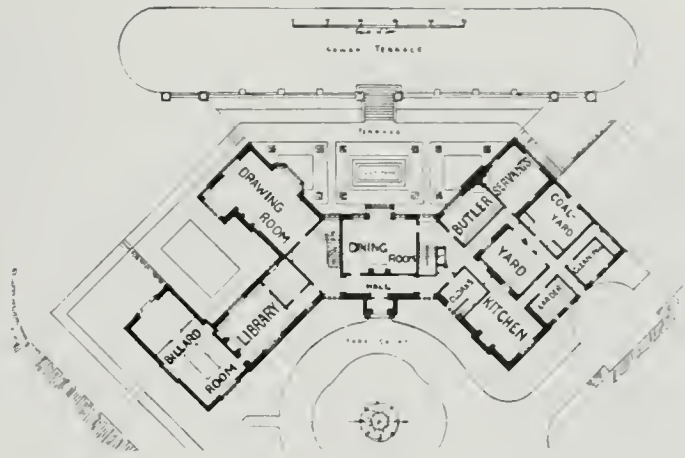
*A Double Suntrap Plan—Designed by Mr. J. L. Ball—Buttressed Terraces—
A Sundial Motto.*

PERCHED up on a steep hill behind Willersey—a beautiful Cotswold village which does not suffer from the somewhat-tidied and self-conscious airs of Broadway—is an interesting house designed by Mr. J. L. Ball. From the windows of its sun-trap terrace front there are wide views across Willersey and Broadway which stretch to the Black Mountains seventy miles away and to the Wrekin. Furze Hill is the old name of the site, and a notable hill it is, as anyone may tell who has been in Broadway and seen the house standing out in dominating fashion across the low ground. Mr. Ball has employed what may be called the “double sun-trap plan,” for want of a better name.



50.—GARDEN FRONT FROM NORTH-WEST.

The core of the house faces east and west and from it extend splayed wings, so that the sun in its travels may search every room, except the minor kitchen offices. Not a single room faces due north. Except in its planning, which is strictly of to-day in its search for sunshine and in the provision of what the auctioneer delights to call "all modern conveniences," the house follows in the strait way of Cotswold traditions of building. The plain gables with a touch of Jacobean gaiety in their finials, the rounded pediment over the porch door, the simple mullioned windows and the square chimneys set cornerwise in groups, all these are elements which served the Cotswold builder for centuries. The walls



60. GROUND PLAN.

all these are elements which served the Cotswold builder for centuries. The walls



61.—DRAWING-ROOM.



62. ENTRANCE FRONT FROM SOUTH-EAST.



63. BAY ON WEST FRONT.

are of rich cream-coloured stone, which came from quarries at Campden, and the roof of the brownish stone slates, than which no better covering was ever devised.

On so steep a site the making of a garden proved no small undertaking, but two main terraces buttress the house admirably on the west side, and the upper one between the splayed fronts is adorned by a pool just seen in Fig. 63. From the bay on this side looks down a wall sundial which bears the motto "Labitur et Labetur," warning us that Time glides and will glide: no one need resent so gentle a sermon.

Below the big terrace seen in Fig. 62, the rapidly falling ground is clad in a green and golden vesture of St. John's Wort.

CHAPTER XI. GILHAM'S BIRCH, ROTHERFIELD.

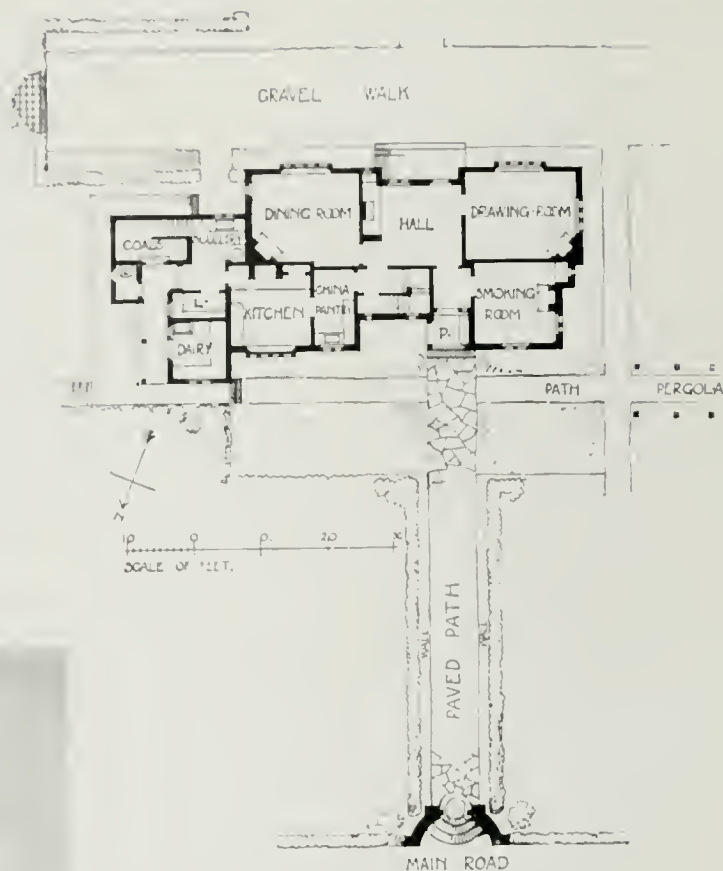
Designed by Mr. E. J. May—The Sussex Traditions of Building—Modern Needs in Planning—The Dairy and Its Lighting—Sussex Hearths and Firebacks—Iron-casting in the Weald—A Wheelwright's Gate.

GILHAM'S BIRCH is to be regarded as an example of an admirable devotion to vernacular building, untinged by imitation of local characteristics which have lost their significance. A *bon mot* by Professor Lethaby may help appreciation of the architectural quality of this house. He had been poking gentle fun at the passion for building houses to look like old farmsteads and cottages, and quoted a story told by the late Gerald Horsley. Passing down a back street in London, the latter saw a card in a grocer's window. "Fine jam, good *strawberry flavour*, 4d. a lb." Professor Lethaby assumed very rightly that it is not the flavour of architecture we want, or the suggestion of age, but the intrinsic beauty which comes of building in a reasonable and traditional way to suit modern needs. Gilham's Birch has long been a place of habitation. There stood on the site a cottage, which, from the evidence of the fireplace now illustrated, must have gone back some hundreds of years. Mr. May has succeeded in imparting to the house a purely Sussex character, while yet it is in no way an imitation of an old farmhouse. The massing of the roofs is of a greater irregularity than the old builders employed, and for a very sufficient reason. The arrangement of the elder homesteads of Sussex was on more primitive lines than suits modern life, and the greater complexity of plan is revealed by the increased elaboration in the grouping. Mr. May was designing a house to serve the purposes not of yeomen, but of gentle people. Four sitting-rooms minister to the comforts of modern life; and, in particular, a man's room immediately by the entrance porch and cut off from the three other living-rooms is a measure of large convenience. Here business may be transacted with callers whom it is inconvenient to introduce



64. FROM THE ROAD

into the more private part of the house. The provision of this room makes a projection which breaks the lines of wall and roof. Again, in a country home a dairy is a valuable addition, and it is desirable to light it from the coolest aspects, north and east. This makes another projection in the plan, with its consequent break in the mass of the house. By the same token the other kitchen offices work out the modelling of the south-east end of the building, and the loggia makes its mark on the



66. GROUND PLAN



65.—SOUTH FRONT.

south front. Modern planning thus dictates a grouping which is delightful, not only because it is pleasant to the eye, but because it is the reasonable and natural expression of the inner character of the house, and at the same time carries on the local traditions of brick-building and tile-hanging. There are happy Sussex touches in the little gables which make a finish to the hipped roofs, while the fine colour of the local bricks makes a pleasant background to the garden which has grown up since the house was built in 1904.

It is good to sit in the hall, with its great open hearth in an angle which is lighted by a little window from the south,



67.—THE NORTH-WEST CORNER.



68.—A STUDY IN SUSSEX ROOFING.

There are three things which are of the essence of the old home-building in the Weald—a great hearth, a great chimney and Sussex oak—and this ingle shows them all. The hood of the fire is large, but its ornament unaffected, and it makes the fire burn well. The most characteristic Sussex feature, however, is the old cast-iron fire-back. A word of warning may be added here to the address of the amateur collector of such things. The forger of antiques has not been unmindful of this valuable field. A skilled Sussex antiquary has confessed to me that both he and a Sussex museum found that two of their respective treasures were identical in details which leave but little doubt that some very modern



69.—THE HALL FIREPLACE.

founder was the richer for their enthusiasm.

Of the dining-room and drawing-room no more need be said than that they are pleasant, well lit rooms, all furnished as becomes the house, and the same is true of the five bedrooms upstairs. The garden makes a happy framing for the house. The approach is by an entrance gate which speaks for itself in Fig. 64. The site stands so high above the road that the garden is held up by a

retaining wall of the local freestone of creamy tone with streaks of gold. The path to the porch is sunk between two banks and flanked by dry stone walls rich with plants of every sort. The brick steps are set round an old millstone, and the path leads on with random flagstones. The gate itself is worthy of note, the handiwork of an old wheelwright. Mr. May holds (and this example makes one inclined to agree with him) that a satisfactory gate is no work for a joiner, that it does not lend itself to being made at that craftsman's bench. A wheelwright is a man accustomed to the working of curves and to following the natural disposition of his material. Hence the agreeable outline of the top rail and of the brace.

CHAPTER XII.—SUNNYMEAD, WADHURST.

*Designed by the late Frank Chesterton—The Planning of an Invalid's House—
Ground Floor Bedrooms—The Cost of Building.*

PERHAPS the most interesting thing about Sunnymead is its unusual ground-floor plan (Fig. 73). Though designed, happily not for an invalid, but for a man with a liking for a downstairs bedroom which opens on to a loggia, it would be an ideal arrangement for an owner in ill-health, and may be considered in that light. The main feature of its arrangement is the little suite facing south. The ground floor bedroom is entered from the hall, but has another door to an inner and parallel passage, from which opens a room that would serve



70.—THE ENTRANCE FRONT.

for a sick-nurse, the bathroom, etc. In the event of open-air treatment being desirable, what more easy than to wheel a bed from the main bedroom through its folding doors into the loggia? The latter also communicates with the sitting-room, which has its fireplace in an angle. The room adjoining the kitchen (still assuming a permanent invalid), would serve as a housekeeper's or nurse's sitting-room. The kitchen quarters are good, save for the larder, which is windowed to the west instead of to the north, as is the better practice. Upstairs there are four bedrooms and usual offices. The house is very solidly built, but despite the use of Dutch bricks, Frank Chesterton succeeded in keeping the cost down to a



71. — THE SOUTH FRONT.



72. — IN THE LOGGIA.

figure which represented the very low price, even five years before the war, of sixpence a cubic foot. This economic achievement was due, in part, to the simplicity of the fireplaces and other fittings; but when that is discounted, the success was none the less real.

Consideration of the costliness or otherwise of particular buildings by means of comparing cubic foot prices is unsafe, because many factors are ignored in such rough and ready calculations, but the method has its justification when, as in this case, it emphasises the all-important truth that sound and artistic building does not necessarily mean costly building. The oft repetition of old saws, how-

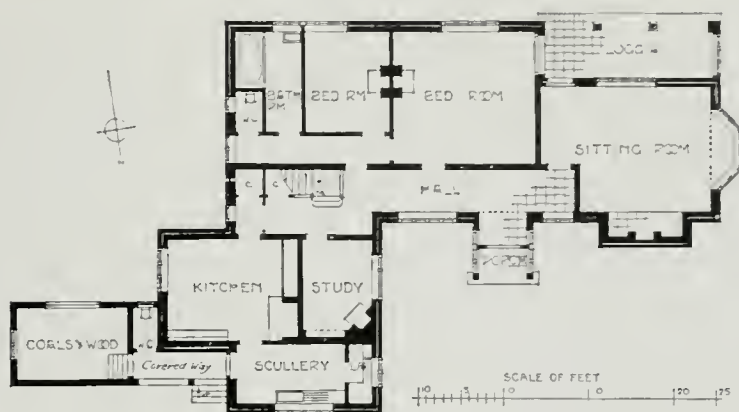
ever untrue they may be, drives their false doctrine into people's minds all too surely. Thomas Fuller cannot be held guiltless, for this is how he instructed his friends in the seventeenth century: "In building rather believe any man than an artificer. . . .

Should they tell thee all the cost at the first, it would blast a young builder at the budding. . . .

The spirit of building possessed people after the

flood which then caused the confusion of languages. . . ." So much for "The Marvellous Wisdom and Quaint Conceits of Thomas Fuller."

But the exterior of Sunnymead claims attention. The entrance front is approached by a short drive, and is marked by a solid simplicity. The chimney-stacks are massive, and, in particular, that to the right of the porch has an added size from its being raised on the sitting-room angle. The porch is adequate, and the inner half of it goes to enlarge the hall, a neat point in planning. The bricks



73.—GROUND FLOOR PLAN.



74.—FROM THE WEST.

came from Holland, 9ins. long for the main walls and 7ins. for the chimneys, a well chosen variation. The house groups well from all points, and gains gravity from its unbroken roof-line. The half-timbered gable on the south front is genuine timber-work with filling a single brick thick, not a wall with oak on its face. Altogether, in the scale of the dormer windows, in the reasonableness of the bay that looks westwards, and in the carefully thought-out massing of simple elements and play of natural textures, Frank Chesterton created an interesting house on sound traditional lines. In larger works, completed just before the war, he showed a steady development that marked him as an architect of enthusiasm and sincerity, from whom great things were expected. His death on the field of honour robbed his many friends of a true artist and a very gallant gentleman.



75.—PORCH AND CHIMNEY.

CHAPTER XIII.—LENNOXWOOD, WINDLESHAM.

Designed by the late Charles Ma'low's—An Inventive Town-Planner—Garden-making on a Sloping Site—A Cruciform House-Plan.

A SPECIAL interest belongs to Lennoxwood, for it was one of the last houses designed by the late Charles Edward Mallows, who died in 1916. Mallows brought to his work not only a large equipment of skill and taste, but also that valuable if unessential gift, a brilliant power of draughtsmanship.

For many years the Architecture Room at the Summer Exhibitions of the Royal Academy was made the more interesting by perspectives from his broad and charming pencil. Few architectural draughtsmen of his time had a greater power of combining in a perspective drawing the accurate representation of the facts of the building, which truth demands, with an overveiling picturesqueness which commended the design to the observer.

This very facility with pen and pencil somewhat obscured appreciation of



76.—THE ROUND HALL.

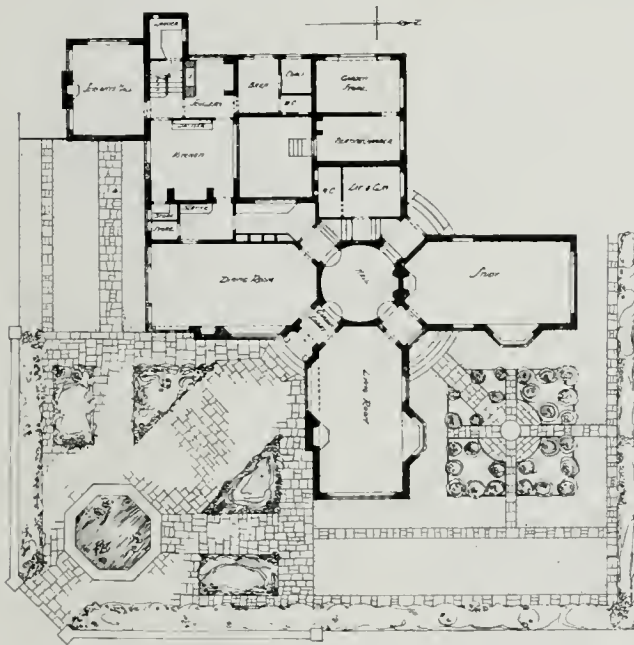


77.—PAVED GARDEN IN SOUTH-EAST ANGLE.

his original gifts of design, but, as Lennoxwood shows, they were of no mean order. He had been in independent practice for nearly thirty years at the time of his sudden death, but had never lost the fresh enthusiasm and faculty for constant work which mark the life-long student. The revived art of town-planning had no more strenuous supporter, and he put much ingenious thought into schemes which he prepared for the remodelling of St. James's Park and the Horse Guards Parade and for a great



78.—HOUSE AND GARDEN PLAN.



79.—FROM THE NORTH-WEST.

embankment on the south side of the Thames. His eye for the picturesque found him at his best in the invention of garden designs. At Lennoxwood the steeply sloping site gave good opportunity. The cruciform house-plan which he adopted not only gave a round hall and rooms of attractive shape, but created two corners at the north-east and south-east which lent themselves well to geometrical design. To the south-east Mallows laid out a paved pool garden to which the symmetrical angled front of the house makes a pretty background, and none of his work shows better than Lennoxwood his apt understanding of the problems of the simple country house.

CHAPTER XIV. WALDEN, CROYDON.

*Designed by Mr. Curtis Green—Thoughtful Treatment of Troublesome Levels—
The Architecture of Laputa—New Furniture and Old.*

EVERY building site presents its especial problem, which has to be faced and solved. At Walden Mr. Curtis Green was confronted by a large difference of level between the roadway and the plateau on which the house was to stand. The rise from the path to the front door was about one in six, which did away with any possibility of an approach for carriages. The solution adopted is interesting and unusual. A forecourt was formed at the road-level and cut back far enough to allow a carriage to drive in and set down at the foot of a flight of twelve steps leading to the entrance door. Even so, there is some distance which must be negotiated in the open. This could only have been overcome by building some sort of covered cloister, an erection which is always a disturbing factor in the elevation of a house. Incidentally, the retaining wall of the forecourt serves as a solid base for the east front, which is by so much the gainer in height and presence. The nearness of the road to the south or chief garden front of the house made it needful that some sort of screen should be provided which would bring privacy to the terrace. This has been managed by providing a covered verandah at the east end of the terrace and connecting it with the main building by a screen wall. The house has been soundly planned so as to secure the maximum of south light, which pours freely through large windows into all the living-rooms, except the smoke-room, which has outlooks



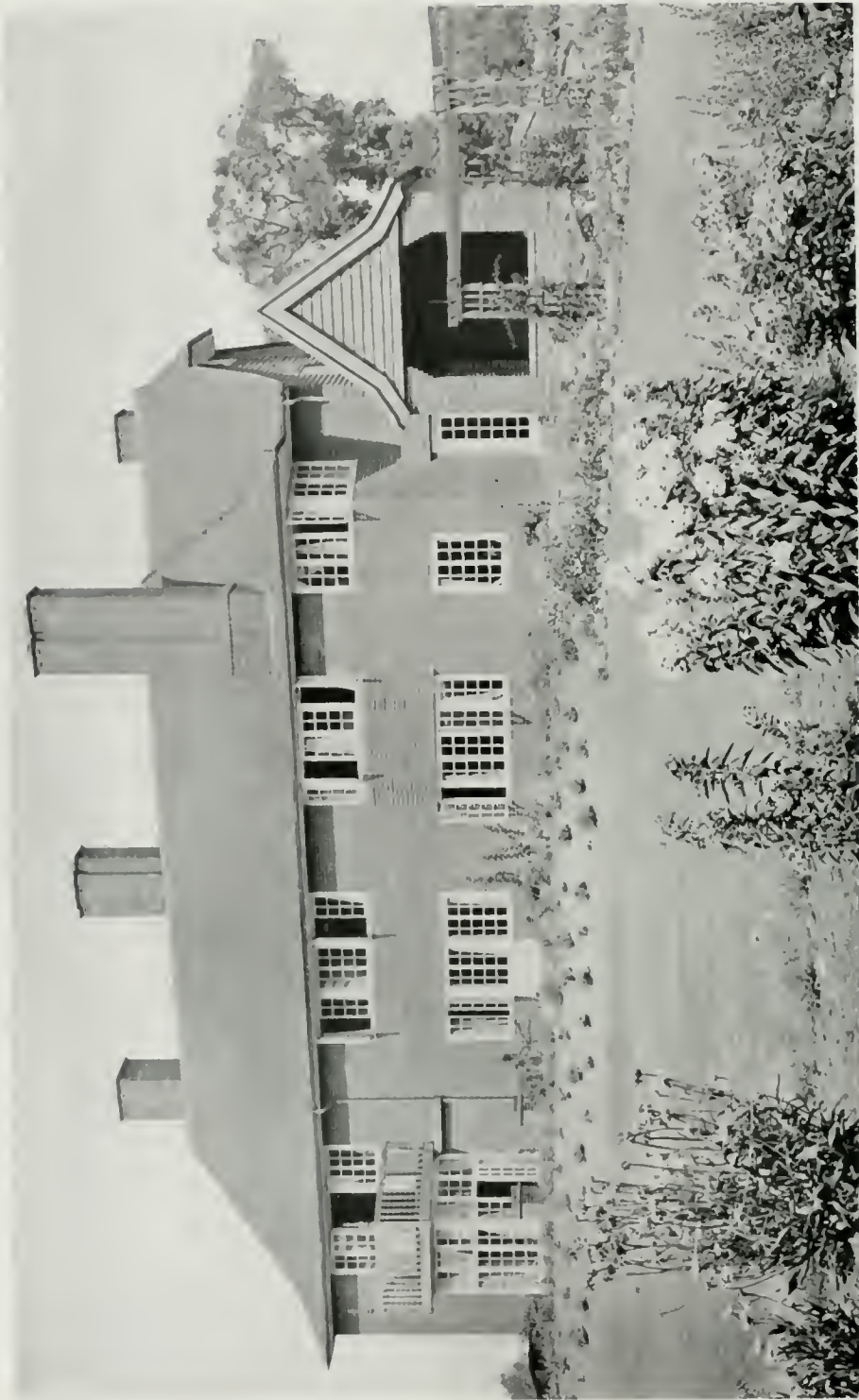
80.—THE ENTRANCE FRONT.



81.—FROM THE SOUTH-WEST.



82.—EAST SIDE AND FORECOURT.



83.—THE SOUTH FRONT

to west and north. The drawing-room also captures the western sun, not only by its end window, but also by the big projecting bay. Within as well as without, the variation in site levels has left its mark. The west end of the house is three steps below the general level, but the drop is made at points where it gives no inconvenience. In the treatment of some of the rooms Mr. Curtis Green has not been dismayed by Lemuel Gulliver's observations on the architecture of Laputa, and the employment by the designers of that country of rooms contrived without right angles. With convictions which he shares with every good housewife and not a few men of orderly mind, he has provided a wealth of cupboards, and in the process bedroom No. 5 has become a long octagon. One of the corners so formed is occupied by its fireplace, another gives space for a cupboard in that room, while the remaining two provide cupboard space for the rooms adjoining. The same idea is carried out in the study below. The affection for splayed lines comes out again in the plan of the main staircase. The result is very pleasant, for an impression of increased spaciousness is produced at a small extra expenditure of room. The planning of the servants' quarters deserves attention. The hall can be reached from the kitchen, either through the pantry, the normal way when meals are being served, or through the little servants' hall when the front door is the objective. The kitchen is especially well lighted and the scullery, larder and coal-house conveniently placed with reference to it. The decorative treatment of the rooms is simple to the point of austerity, save in the drawing-room, where Mr. Palliser carved the big corbels over the fireplace in low relief. There is a patch of brilliant colour in the tiles surrounding the grate, but otherwise everything is whitewashed, including the wooden beams and purlins. The dining-room furniture is attractive and accords well with the prevailing character of the house. It is of unpolished walnut, and much use has been made of burred wood. It gives a play to the



84.—STAIRS.



85.—DRAWING-ROOM.



86.—DINING-ROOM.



87.—PLANS.

surface which concentrates interest on the wood itself and makes elaborate mouldings superfluous. The backs of the chairs testify to Chippendale's enduring influence, but they have an individual character which should be of the essence of modern furniture design.

It is all to the good that it is once more being realised that the choice and devising of furniture comes within the province of the architect. Nothing so militates against the harmony of an interior as furniture which is in disaccord with the general design and treatment of the room. Old furniture, which has merit and character, looks well in most situations. It is astonishing how examples of widely differing schools of design can be set side by side without any sense of incongruity, when all the pieces are admirable in their own kind. Simply to reproduce the old, however, is not a very brave decorative policy, and in a modern house which is new from its foundations and designed from a modern point of view, it seems reasonable that the furniture should bear its own date honestly on its face. There is nothing new in this. Throughout the eighteenth century architects exercised a close supervision over furniture design. Even a giant like Chippendale was content, when necessary, to co-operate with architects in evolving a complete scheme. It was when he most closely adhered to architectural principles of design that he produced work of enduring merit.

When all is said, the principles governing design are the same, whether they are applied to a porch, a mantelpiece or a chair.

CHAPTER XV.—POYNDER'S END, NEAR HITCHIN.

Designed by Mr. Geoffry Lucas—The Use of the Minor Building Arts—An Architectural Expression of the Simple Life—Breadth and Scale in Building.

MR. GEOFFRY LUCAS is perhaps best known to the public by his work at Hampstead and other garden suburbs. It shows him as an architectural economist, winning his effects by simple dispositions of mass, roof-line and gable, and with small aid from the minor building arts. At Poynder's End he was free to call in those crafts which bring diversity and with it richness. It is a house simple in arrangement, yet with dignity. The broad span of the roofs, the solid way in which the bays jut out and the gravity of the gables are emphasised by a restrained use of varied textures. The north-east bay is sheeted with lead, a feature not merely decorative, but highly practical in resisting the penetrative power of driving rain. The gable above it is weather-boarded, and the natural edges of the unsquared planks give an agreeable yet reasonable air of irregularity. This device for adding interest to outside boarding was successfully employed by George Devey. Below the larger gable of the north-west front is a long row of casements divided by two blank spaces, which are plastered and treated with incised decoration. It will



88.—LEADED BAY AND WEATHER-BOARDING.

be noted, however, that these enrichments and the rather massive wood mouldings at the top of the bays serve only to throw into relief the prevailing sense of simplicity. It has been said that it is not mere æsthetic beauty, but the quality of expression which entitles any work possessing it to a place among the things to be regarded as fine art. This is peculiarly true of domestic architecture. It is not enough that a house shall please the eye and be convenient and well built. We are entitled to expect that it shall express some definite mental attitude in its owner.

Poynder's End was built for a client who was a student of social conditions



89.—THE ENTRANCE FRONT.

and impressed with the importance of simplicity of living. The term "simple life" is perhaps best avoided, as it has come to connote some rather faddy aspects of a reasonable position. The house, therefore, was required to reflect the taste of its owner, and this must be taken into account when examining the plan, which presents some unusual features (Fig. 93). The carriage drive approaches from the south, which explains why the office wing is not in line with the main body of the house. The porch is in the smaller gabled projection on the north-west front. It opens into an inner porch-like space called the entry. To the left a door opens to the hall, and to the right another to the foot of the stairs and the passage to the



90.—DINING-ROOM AND STAIRCASE SEEN FROM THE HALL.



91.—ONE END OF THE HALL.

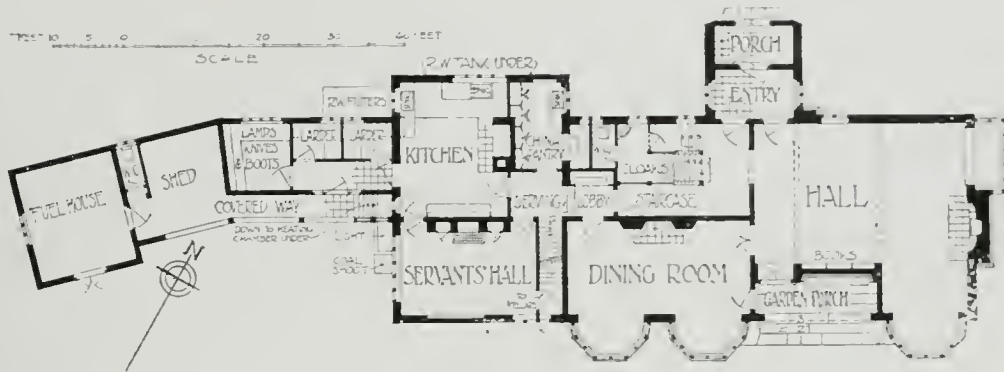
kitchen quarters. This is a softening of the rather barbarous custom of letting the porch give direct on to the hall when it is the main living-room. The dining-room opens out of the hall and has also a door to the serving lobby adjoining the kitchen. The hall is of impressive proportions. Figs. 91 and 90 show respectively the fireplace end and the return end with the dining-room and staircase framed in the open doorways. The panelling is simple and effective, and the fireplace of generous size, with a pleasant lining of tiles arranged edgeways in herring-bone. The bronze casements have been glazed with plate glass divided into sheets of reasonable size instead of with the smaller leaded lights used in the upper rooms. This seems a sound compromise with the idea of single sheets of glass, which are best for seeing the view, but do not give a fitting sense of enclosure. The dining-room is also rich in windows, and has a door to the garden porch, or loggia. Both these rooms are lofty, and give in some measure the feeling that their scale is over-large in relation to the plan. The hall has rather a barn-like air. It is frankly a little bald. This would have been avoided if there had been some sort of screen (however openly designed) between the two parts into which it seems naturally to divide itself.



92.—STAIRS WITH TREADS OF SOLID ELM.

The exterior of Poynder's End as a whole shows the natural way in which Mr. Lucas has arrived at an interior notably light and airy without interfering with a due proportion between solids and voids. The entrance front (Fig. 89) in particular is characterised by an air of breadth. The large light-giving capacity of projecting bays has enabled the main wall spaces to remain but little broken. Breadth and scale are two of the most valuable qualities of architecture, and both have been achieved. It is enough to imagine the effect of comparatively big

windows inserted in the two gables of the entrance front to see how valuable is the right proportion between openings and wall space. Large openings would have destroyed the sense of breadth which is afforded by the gables, and accentuated by the bulk of the chimneys.



93.—GROUND FLOOR PLAN.

CHAPTER XVI.—WEST CHART, LIMPSFIELD, SURREY.

*Designed by Mr. E. Turner Powell. Surrey Traditions of Building. Garreting—
A Man's Room. Tile-Hanging. The Babies' Window.*

SURREY is rich in building materials. It is more a brick than a stone county, but it is by no means poor in the latter. From the hills south of Guildford is quarried the rich brown stone called Bargate, and though not commonly fit for fine dressing, it has a strong texture, and is eminently suitable for walling. The rough shapes into which it ordinarily breaks when quarried make it convenient to build it with wide mortar joints, a use that brought in its train the delightful practice of decorating the joint by sticking in it little scraps of other stone, generally ironstone, a trick which goes by the engaging name of "garreting." The Romans employed this black ironstone for cubes in their mosaic floors, and it is used to-day for paving with admirable effect. The bricks and tiles of Surrey have the great advantage of a touch of iron in their composition, which gives that richness to the red that can nowhere be bettered. In the habit of tile-hanging walls this county and its neighbour, Sussex, strike their most characteristic note. It is not, however, a practice of great antiquity, for Ralph Nevill, who gave much study to the subject, was not inclined to date its introduction earlier than about 1700. The shapes of the tiles are many, but the most usual, except the simple oblong, is the rounded end. Where this weather tiling was used there was obviously a difficulty at the corners of walls. The ingenuity of later days has adopted the angle tile, but originally it was the practice to stop the tiles against a corner post of oak. So much by way of rough outline of the more usual Surrey building methods of bygone days. Let us see how Mr. Turner Powell maintained the customary ways. West Chart is perched so high on the side of the hill that a winding carriage drive had to be made, which brings us up at the north-east corner. The house is long and low, and the roofs of a rather flat pitch, accentuated



94. —THE PORCH

by the breadth of the dormers. The porch is a good feature, built of stout oak posts on dwarf stone walls, and roofed with Horsham stone (or, to give its correct name, "heeling"). We note the broad overhang of the roof on the west side and tucked under it a window bracketed out enough to prevent any loss of light. The feature of the south side is the big weather-boarded gable which hangs over the paved space, and makes it in practice another loggia. Note, too, the modest little window in the western face of this big gabled projection, with its sill much lower than the long ranges of casements each side of it. This is the babies' window, of which more anon. So much for the exterior, which descends in the line of Surrey



95.—SOUTH-WEST CORNER.

traditions. It may, however, be said that there is just a little tendency to overdo features in themselves attractive. To the left of the porch there is some confusion in the management of the roof.

The next question of interest is the plan, which is very much like that of Gilham's Birch, illustrated in Chapter XI. Mr. Turner Powell evidently shares with Mr. E. J. May a liking for that excellent device, a library or man's room to the right immediately the house is entered, with the dining and drawing rooms on either side of the sitting hall and facing the south. The folding doors between the sitting hall and the drawing-room enable them to be used as one room if desired, as may be seen in Fig. 97. Attention is drawn to the brickwork above the drawing-room fireplace, which perhaps may be recognised as a glorified



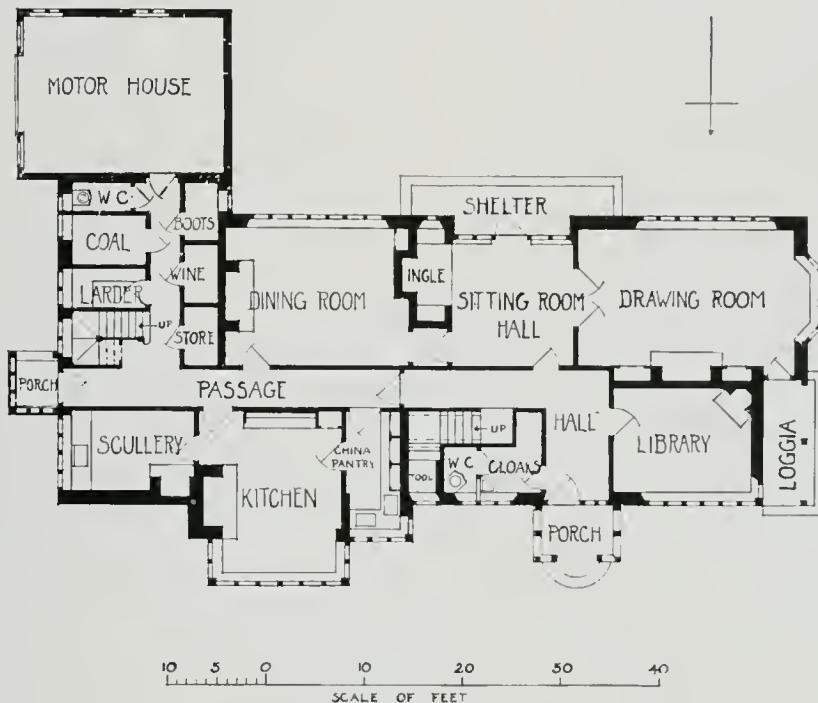
96.—FIRST FLOOR LANDING.



97.—FROM DRAWING ROOM TO HALL.

trimmer arch, carrying the hearthstone of the room above. Perhaps it is laying rather too much emphasis on a not very important structural feature, but it is an entertaining dodge. The dining-room has a great open brick fireplace, with the timbering showing above and plastering between, while the red of the brick is brought to a fine richness by beeswaxing it (Fig. 97). The servants' quarters are both spacious and practical. The kitchen in particular is lighted to perfection, and the china pantry opens out of it conveniently, as well as the scullery. One big cupboard is fitted in a novel fashion, with a long rack for brooms, which usually are doomed to be thrown into corners, and, themselves the

ministers of tidiness, are themselves untidy. A short passage at right angles to the main one leads past various offices to the motor-house, a convenient arrangement, for if the car be housed in an adjoining shed, a dash across the yard in pelting rain does not endear people to motoring. We return now to the main staircase; the picture of the first-floor landing (Fig. 96), gives some idea of the solidity of the oak framing. The stairs themselves are well constructed, the treads of waxed brick and the risers of oak. Stairs altogether of brick are a mistake, because the edges are bound to break away in time; but this compromise seems reasonable. The first-floor rooms are all particularly fresh and airy, and in the day nursery one sees the meaning of the babies' window noted from the outside. The sill is level with the floor, so the young people can sprawl about safely and yet see what goes on in the garden.



q8 — GROUND PLAN.

CHAPTER XVII.—BROOKSIDE, CHESTERFIELD.

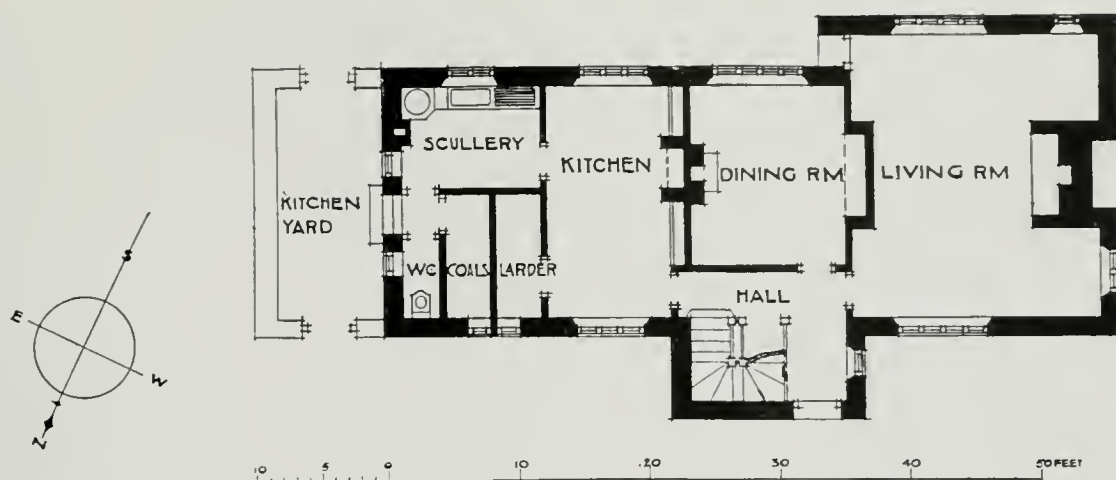
Designed by Mr. Percy B. Houfton—The Cost of Masonry—The Question of Local Building Traditions—The Evil of the Builder's Draughtsman—"Roses in the Heart."

THE building traditions of Derbyshire are essentially those of a stone country, and the following of such traditions is of the essence of reasonable and right architecture. Builders of centuries gone by, before railway transit began the annihilation of distance, built in their local materials because they were to their hand, and none was cheap that came from afar. In these days, however, brick is nearly always the cheapest material, and that is sometimes true even in the heart of a stone country with quarries in the next field. The reason is simple: machine-made bricks are turned out with the minimum of labour, while masonry demands skill in quarrying, in shaping and in dressing, which usually more than balances the cost of carriage from a brickfield. Cheap transit is a fact that cannot be explained away, and the assumption that bygone builders used local materials because they loved them best is at least arguable. I am a great believer in their use, but it is

fair to set down the other side of the story. If there is something intrinsically immoral about material foreign to the locality, many mediæval church-builders, who went for stone not merely to the next county, but to Caen, must be condemned as incompetent persons, poisoners of the wells of æsthetic truth. One remembers, too, that Purbeck marble shafts appear fairly often up and down the land. The truth is that the mediæval person did not bother his head about traditions and theories, and would be very much astonished to hear all the subtleties with which modern writers credit him. When he wanted a good piece of stone or wood, if he could afford to get from a hundred miles away a better one than the next field afforded, he sent for it hot-foot without prick of conscience or any emotion except pleasure in getting good stuff. If, then, he did not mind paying more for good brick or stone from another county, why should our architectural consciences shudder at paying less?



99.—THE PORCH.



100.—GROUND FLOOR PLAN.

As the result of confused thinking, a good deal of criticism has been written on this question of materials which is not far removed from cant, for the real crux is not in the stuff, but in the way it is used. To employ stone in a brick country, or brick in a stone country, is no crime ; the folly begins when a type of house which took its character in one county from the nature of the local materials is repeated in another county where a different type had evolved. It is not the



101.—ENTRANCE FRONT.

materials themselves, but their handling, which make for architectural folly or wisdom. Red brick is capable of very elastic and various treatments. If it is cheaper in a stone district than stone, it can be plastered, not to imitate stone, but to give the same general colour effect in a landscape where red is not customary, or it can be simply colour-washed. In some districts timber was always scarce, and half-timber work there becomes a foolish offence against local methods, whatever they may be, as well as a construction which belongs definitely to the past almost everywhere in England.

It has been Mr. Houfton's skill and good fortune to build in a credible local way at a low cost; but architects at large must not be scolded because the country-side is covered with houses that offend against every canon. Let it be remembered how few of the houses of England are built to the designs of architects.

Before the war perhaps ninety per cent. of English homes were hashed up by a local builder with the aid of an unqualified and half-educated draughtsman for a public that said, "I know nothing about architecture, but I know what I like." The State housing scheme has brought the architect more into play, but there is still room for large improvement.

But to return to Mr. Houfton's house at Brampton. The masonry is of a greyish brown stone that yields thin pieces suitable for rubble. From lower beds in the same quarry come the bigger blocks which are dressed for quoins, etc. The plan is good, for the minimum of space is absorbed in passage-ways. The living-room has at either side of the fireplace recesses 5ft. by 7ft., one of which takes most of the piano out of the floor space of the room. Such recesses give a feeling of partial privacy which is



102.—FROM THE EAST



103.—THE LIVING-ROOM.

better than nothing, and at least delimit the sphere of untidiness for the musical and literary members of the family. It should be noted that the kitchen, living-room and principal bedroom all have windows both to the north and south. This is good not only for the excellent light afforded, but because the window away from the prevailing wind can be opened for ventilation.

On the lintel of the porch is carved a device of four Tudor roses within a conventionalised heart, based on Dean Hole's aphorism, "He that would have beautiful roses in his garden must have roses in his heart." It is precisely by such little decorative subtleties, conveying nothing to the passer-by, that an intimacy is established with a home that belongs to one's self and not to another.

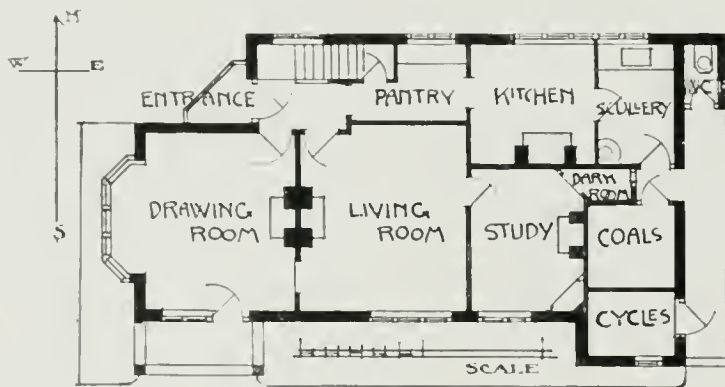
God gave all men all earth to love,
But, since our hearts are small,
Ordained for each one spot should prove
Beloved over all.

The idea is at the heart of home-building, and has inspired the renaissance of country architecture. This enthusiasm is partly due to a revived interest in the artistic side of building, but it has its roots deep in social life and in the possessive instinct which finds expression in the tag, "An Englishman's house is his castle."

CHAPTER XVIII.—ELM TREE COTTAGE, FARNHAM.

Designed by Mr. Harold Falkner—A Convenient Plan—An Old Farnham Industry, Tile Making.

THE problem of the very inexpensive little country home is of perennial interest, and Elm Tree Cottage is an example of its solution which is commendable if not free from criticism. The plan shows both skill and thought. Because it was desirable to reserve the maximum of the frontage facing south for living-rooms, the entrance door has been put at the north-west corner away from the road front. In a house of such small dimensions it is best to utilise the minimum of space for the hall, and Mr. Falkner contrived to do with only 7ft. by 4ft. This involves the entry of the study through the living-room, but that is a small disadvantage to set against the saving in passage-way. A very convenient feature is the photographic dark room opening out of the study. The drawing-room is of good size with a bay window to the west and a little loggia, 6ft. by 4ft. 6ins. The latter just gives room for two people to sit down to tea, but it is a tight fit. As a door to the garden from the drawing-room is a valuable feature, and it is difficult to make such a door weathertight unless it is roofed in some way, the loggia is justified. The corresponding projection at the east end roofs the cycle-room. A rather disturbing little break is made in the roof-line by the projection of the first-floor bay; but the amenities of the room are greatly bettered by the increased space and outlook it affords. The north front is happier in its design, but the triangular patch of tiling which forms the porch breaks up the roof. Had the slope of the latter been continued and the corner supported by a plain post, the effect would have been simpler and space for a good roof-cupboard secured in the west bedroom, but the porch would have been unduly lofty.



104.—GROUND PLAN.

That Elm Tree Cottage has excellent features is clear when it is noted that it was built some years before the war at the unusually (as it now seems, incredibly) low figure of fivepence per cubic foot. This was once an ordinary cost for workmen's cottages; but Mr. Falkner contrived by

economical planning and construction to find money for artistic albeit simple joinery and for good fittings. In the living-room, for example, is a well designed barless fire, of make by no means inexpensive, and an oak mantelpiece. It is only by taking considerable thought that buildings like this can be cheapened and yet be structurally sound. Windows and doors must be made each in, say, two sizes only. The habits of the local builder need to be considered and his suggestions for small economies given a sympathetic hearing. The green hearth-tiles in the living-room (Fig. 108) deserve more than mere mention. Of late years there has been a successful invasion of England by Dutch tiles, not only of the figured type, where slight sketches in blue of *genre* subjects, wind-



105.—FROM DRAWING-ROOM TO GARDEN.

mills, etc., are seen on a white ground, but of the glazed tiles in plain colours. The success of this importation was due to the fact that the tiles were inexpensive and hand-made, and showed a richness of colour and vitality in their surface which had almost died out in England owing to the abandonment of hand-making for the all-conquering machine. The latter turned out a product of perfect smoothness and accuracy of size, which was highly respectable and totally lacking in interest. It was cheap, and had every demerit possible to tiles. The Dutch tile which largely supplanted it in the affections of architects has a surface mechanically imperfect, and for this very reason delightful. It had no affectations of antiquity, such as have made the very word "antique" of ill omen. By



106.—SOUTH FRONT.



107.—NORTH FRONT AND ENTRANCE.

its depth of colour and by the reflections which played elusively over the uneven surface of its brilliant glaze, it brought back to remembrance the natural beauties of old pottery, which the dull regularity of the machine-made tile had well-nigh caused to be forgotten. Happily, English manufacturers have not lagged for many years behind their Dutch *confrères*, and it is now possible to get hand-made glazed tiles which are equal to the foreign product. My interest in the green glazed ware at Elm Tree Cottage was due to the fact that its making had been carried on at Farnham, with some long intermissions, from the sixteenth century certainly until just before the war, and I hope, until now. On August 19th, 1594, Sir Julius Caesar, Treasurer of the Inner Temple, wrote to Sir William More, Constable of Farnham Castle (the See of Winchester then being vacant). He asked that the bearer of his letter might have liberty, as in times past, to dig out of Farnham Park, "certaine white cley for the making of grene pottes, usually drunk in by the gentlemen of the Temple." It does not appear from this whether the clay was turned into "grene pottes" at Farnham or elsewhere, and there is nothing by which they can now be identified, for they were doubtless of the ordinary late mediæval type. This is a diversion from Elm Tree Cottage, but not a useless one if it draws attention to the continuity of the lesser building arts and to the way they are woven into the mesh of English history.



108.—LIVING-ROOM FIREPLACE.

CHAPTER XIX.—ICKNIELD COTTAGE, WENDOVER.

Designed by the late Maurice Pocock—Whitewash and Henry III—A House without Passages Downstairs—A Note on Dormers.

ICKNIELD COTTAGE, designed by the late Maurice Pocock, shows an interesting treatment of tile-hanging, which, as far as I am aware, has no root in the past. Builders in the Middle Ages were very liberal with whitewash, both within the house and without, and the letters of that great patron of architecture, Henry III, are full of injunctions to his servants to proceed about such work with all speed. In the thirteenth century London must have had a delightful look when the “dealbator” (*Anglice* whitewasher) had been abroad. In those days not only cottages, but grim strongholds like the Tower of London wore this pleasant skin. In 1241 the King’s anxiety lest it should soon get shabby led him to re-invent rain-water pipes, a device forgotten since the practical days of Rome. This is what he wrote to the Keeper of the Works: “We command you to . . . cause all the leaden gutters of the great Tower . . . to be carried down to the ground so that the wall of the said Tower, *which has been newly whitewashed*, may be in no wise injured by the dropping of rain water.” Twelve years later the Westminster Abbey accounts show one



109.—THE ENTRANCE FRONT.

Ade at work whitewashing there week after week, and orders for Windsor specify the same treatment "inside and out." When English building had reached its noblest height of expression, when beauty was normal rather than occasional, when, in fact, people did not talk about art, but created it, whitewash was thought a suitable finish for the finest works. The ordinary practice in these days is to restrict the use of whitewash to brick or rough-cast walls and rough masonry. To treat tile-hanging in the same way is a method for which much may be said. The practical advantage of resistance to driven rain and the artistic interest of the varied texture are retained, while the fresh look of walls wholly white is added. Some people, moreover, have the feeling that there is a sense of top-heaviness about a house which has its lowest storey whitewashed and its upper storeys and roof red-tiled, and that it is better to break the colour-line at the eaves rather than half way down the wall. This is simply a matter for individual taste, but it may at least be said for Pocock's method that it was a reasonable one, and gives simple contrast and in general a sightly effect. The plan of Icknield Cottage is thoroughly practical and well adapted for the purposes of a holiday home from which the complexities of life are carefully banished. We pass through a roomy porch into a pleasant hall, which is altogether cut off from the staircase. A feature of the ground floor is the total absence of passages, unless a space about four feet square at the foot of the stairs, which forms a lobby between kitchen and sitting-hall, can fairly



110.—GROUND FLOOR PLAN.

be so called. As the hall is nearest the kitchen, meals are generally taken there, and it forms the rallying-point of the house, for there open out of it on one side the general living-room and on the other a smaller sitting-room for quiet hours. The interior treatment is all of the simplest—oak, whitewash and red brick. The hearths are raised gins. from the floor-level, a device that gives a sociable air to a room, for it invites one to draw up a chair to the fireside. The kitchen and its offices are compactly arranged, and call for no criticism except that the cooking range is placed facing the window. This compels the cook to stand in her own light (as the unhandy phrase goes), whereas by a few small modifications the kitchener could have been set in the east wall. Though this would in its turn affect the fireplace planning of the upstairs rooms, it does not seem that it would have made another chimney needful. Perhaps, however, it would be impossible to make the change without adding a stack, in which case the present arrangement would be amply justified, for to avoid excess



III. THE SOUTH SIDE.



II2. - WEST FRONT AND VERANDAH.



113.—FROM LIVING-ROOM TO HALL.

of chimneys is of the essence of inexpensive planning. We leave the house by the hall door leading to the verandah, a pleasant open-air room, which would probably be improved by a glazed screen at its eastern end. The general effect of the house is charming, except that Pocock pressed his good idea—of white-washed tiles—too far. A more restful effect would have been won if the fronts of the dormer windows had been left the natural reddish brown of the roof tiles. This would have obviated a certain spottiness in the south dormer and a needless break in the appearance of the north roof, where the little white gable rather assaults the eye. It cannot be too faithfully remembered that a dormer window is an integral part of the roof, and that to apply to it the treatment associated with the walls below is to strip from it that garment of modesty with which assimilation to the roof invests it. Very satisfactory, however, is the way a hood for the porch is formed by bringing down the roof of the kitchen wing, a far better way than making a separate feature of it.

CHAPTER XX.—LARKSCLIFF, BIRCHINGTON, KENT.

Designed by Mr. Arthur T. Bolton—A Seaside Family Home—The Right use of Rough-cast—An Outdoor Dining-room—Ali Baba's Cave—Greenhouse—Attic.

ON the edge of the chalk cliffs at Birchington Mr. Arthur T. Bolton has built a house that is, above all, a family home. The site has been admirably chosen and the house so devised that, in its main outlook seawards, the view is untroubled by buildings. It stands on the chalk cliff which, reaching round from the Dover headlands, is here about to disappear before the Thames estuary is reached. Eastwards, beyond the bungalows, is the reddish mass of Westgate, and some six miles away, the grey, chequered outline of the older Margate. Beside the house wild flowers and chalk weed grow in profusion. Larkscliff, as the house-name, has its plain meaning. The larks, their song and their secret architecture, have not yet been driven away by man's obtrusive building. Such a situation demands an architectural treatment altogether different, both structurally and æsthetically, from that of an inland house. The designer had to bear in mind that his building would be searched by every wind that blows. Just as the cliffs are being slowly eroded, so the sea salt would affect his walling, while the maximum allowance of brilliant sunshine, of which Thanet is so proud, calls for special provisions.



114 —LARKSCLIFF FROM THE SANDS.

Raging winds and driving rains are no respecters of the picturesque conventions that may rightly find their place in the seclusion of a tree-embowered site. Whether seen in a hot sunlight across a shimmering sea, or in the pearl grey tones of its haze, ingenious combinations of polychrome architecture would have been neither restful nor agreeable. In order to obtain the tone and texture that befit such conditions and yet resist the penetrating force of angry gales, the house was sheathed in a rough-cast of granite and cement. There is, perhaps, no treatment more apt to be misapplied than rough-casting. Mr. Bolton adopted the logical idea of it,



115.-THE GARDEN FRONT.

and treated it as a protective cloak for the whole house. It is a too common practice to rough-cast isolated surfaces, leaving the brickwork of other parts uncovered. Sometimes also a brick or stone arch is left untreated to emphasise the decorative value of such constructional features. It would be unwise to dogmatise on such a question as this, for it is closely connected with the architectural needs and intention of the particular house so treated. It is safe to affirm, however, that the uniform use of rough-cast at Larkscliff was altogether wise. Not the least of the problems of rough-cast is that of colour. The mixture of sand or fine gravel with Portland cement produces a cold, dull, bluish grey tone, most

unattractive in itself, which is often veiled by distemper of cream or other pleasant colour. This, however, means a recurring cost, galling to the economic mind of the householder. Mr. Bolton solved the difficulty by having his rough-cast made of red Leicestershire granite. This is not so strong as to overcome the cement and produce a pink effect, but modifies it to a warm and kindly grey. The roofing is of Kentish tiles employed in the traditional way. The eaves are restricted by remembrance of the lifting power of the gales that search the house on all sides.

An essential element in the design



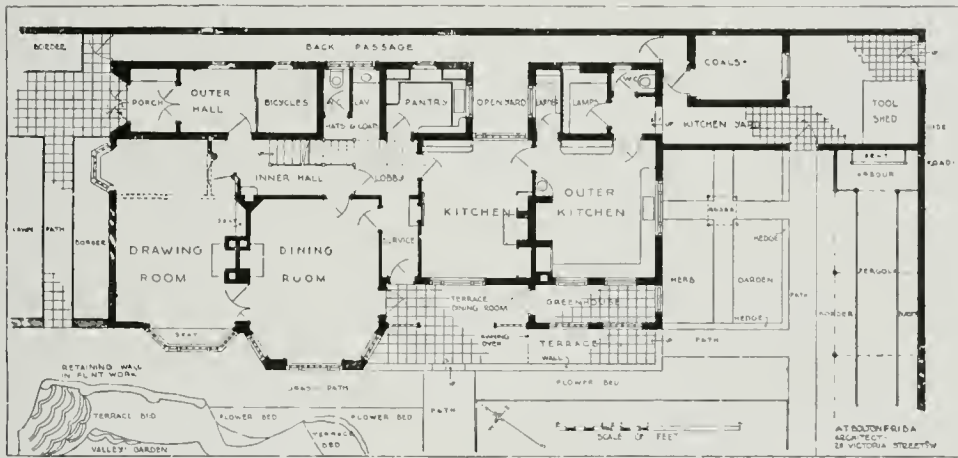
116.—THE UPPER CORRIDOR.



117.—THE ENTRANCE.

is the outdoor dining-room, which is afforded by the verandah and terrace adjoining the dining-room. Above it, the enclosed connecting balcony is not only a practical feature, but gives a strong defining mass of shadow, which adds value to the design of the front. Except for a sundial, the owner's initials and a date in bronze, there is an entire absence of carved ornaments. The house has grown round its plan, on the traditional lines which governed the development of the farmhouses of the county. The simple character of the exterior is helped and emphasised by the white-painted weather-boarding.

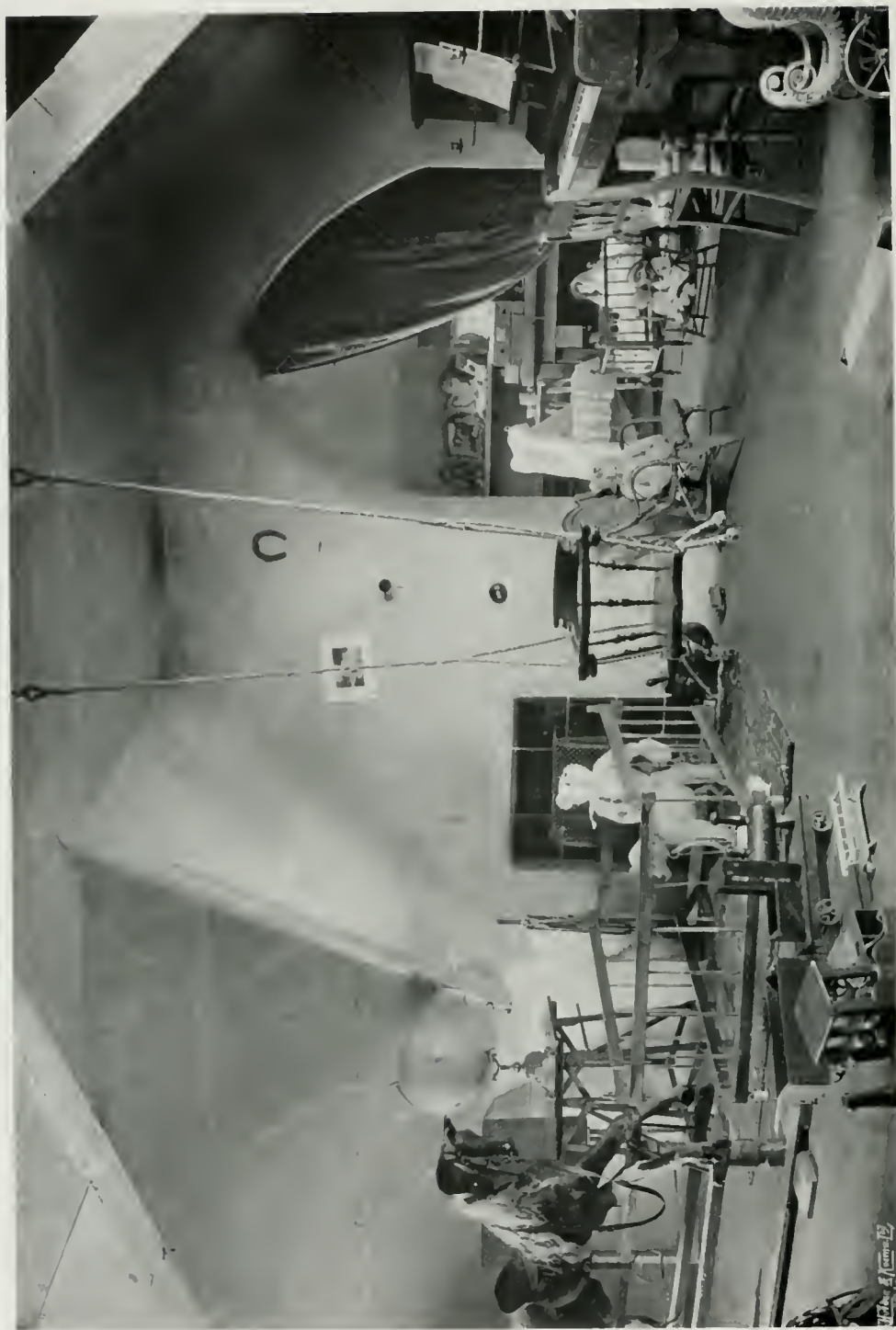
which has been so judiciously used. Any sort of elaboration would have been out of place, for the intention was simple. The site included an old chalk-pit, and this presented obvious advantages, as a sunk garden escapes the gales that come so vigorously from the sea. In this valley, too, tea may be taken comfortably without the wind taking too violent liberties. For the formation of paths chalk was wanted, and was obtained by tunnelling. The inside of the cave so formed has been concreted and palisade gates put at one of its two entrances, the other being a rubble archway with a porch of stout poles brilliant in July with rambler blossoms. We have said that Larksciff is a family house. The uses of the cave may be divined. It is the home of Robinson Crusoe, the cave of Ali Baba's brigands, the scene of high smuggling exploits, and even on occasion a Bond Street shop. An admirable feature of the garden, and one that adds greatly to the privacy of the house, is the enclosing wall of rough flint and quarry tiles



118.—GROUND PLAN.

that looms large in one of the illustrations (Fig. 117). As befits a wall in Thanet, it is built in the Roman manner. Tiles in flint walls have a great decorative value, but like all good ornament they have a strong structural significance.

At Larksciff the greenhouse difficulty has been cleverly overcome. There is no question that greenhouses are the bane of an architect's life, and on no other question is the garden-loving client so likely to come into conflict with the architect. In big houses they can be exiled to a walled garden, but in the case of a site of a quarter acre the difficulty is insistent. At the right-hand end of the garden front are two large, round-headed windows (Fig. 115). These light the little conservatory, which also has windows at the two ends. The space thus afforded is enough in proportion to the small garden, and though it lacks a top light, it is an admirable compromise between a conservatory which would be a blot on the house, and none at all. The windows in its back wall give added light to the kitchen, which is, however, adequately lit otherwise. This brings us inside the house and at the domestic end. The kitchen arrangements are much more ample than is usual in a house of



119.—THE ATTIC PLAYROOM.

this size. The inner kitchen, in fact, is a servants' hall, and the domestics thus enjoy an uncommon degree of comfort. The reception rooms are two only, the place of the third being taken by the open-air dining-room. They can, however, be turned into one for children's parties, as they are connected by folding panelling.

Other practical features of this well-thought-out plan are the children's lavatory on the ground floor and the small room by the front door that takes the wheeled transport of the family. It is a great advantage to get this accommodation at the front rather than the back of the house, and at Larkscliff there were many wheels of all sizes to be considered. The plan of the bedroom floor provides a complete suite of bedroom, dressing-room and bathroom, either for guests or



120. FROM DRAWING-ROOM TO DINING-ROOM.

for isolation in case of illness—a thoughtful provision. Once more, on the principle of *juniiores priores*, the nursery has the central position on the garden front.

The covered balcony is available for the little ones, either for play or as an open-air bedroom, while it also gives access to their mother's room. It is, however, on the top floor of this children's home that they find their paradise. The attic is given up as a playroom, and lined throughout with fireproof slabs. The arching over the flues forms a natural proscenium for dramas more stately and ordered than belong to the robbers' cave in the garden.

The plan should be studied, for it is the outcome of much thought directed to producing a workable house. Its construction even recognised the age of the majority of its inhabitants. The floors and partitions were specially packed with sound-proof material to deaden the noise of the young folk, who can enjoy their holidays unchecked and without undue reference to the nerves of their elders.

CHAPTER XXI.—THE HURST, FOUR OAKS.

Designed by Professor W. R. Lethaby—A Beautiful Mantelpiece—Montaigne on Libraries—Restraint in Furnishing—The Spirit of Adventure in Architecture.

THOUGH the most devoted lover of Birmingham cannot say much by way of praise of the city itself, the near country-side is full of beauty, whether in the gentle leafy lanes, which are characteristic of so much of Warwickshire, or in the sterner upland country about Sutton Coldfield. Though distant only about eight miles from the heart of the city, the country atmosphere is singularly well preserved at Four Oaks, a happy state of things due largely to the great expanse of Sutton Park. The site of The Hurst is in Lady Wood, and a more ideal situation for a house could scarcely be found.

The house is built on an L plan, with its entrance near the north-west corner of the principal arm. Going through a small porch, we come into a spacious vaulted hall, the delightful simplicity of which appears in Fig. 124. Nearly facing



121.—FROM THE SOUTH-WEST.



122.—THE SOUTH-EAST CORNER.

the entrance are the doors to drawing-room and library, while at the end folding doors invite to the dining-room, and through it, by a flight of steps, to the garden beyond. The main features of the drawing-room are the exquisite marble mantelpiece (Fig. 125) and the fine plasterwork, the latter by the late Ernest Gimson. When one remembers the orgies of pilasters, consoles and shelves which Early Victorian architects dignified with the name of mantelpieces, this simple thing brings gratitude. The quiet alternation of green and white slabs and the austere little mouldings that form the inner and outer frames give a feeling of large satisfaction, while above it, the dull white and the rich, low modelling of the plaster foliage give a pleasant relief both in colour and texture. The library is a good room, and, as becomes its purpose, has a bay. Lovers of Montaigne will say that no room can be a true library without a bay, though perhaps they will not go so far as to demand the true Montaigne quota of three. The library at The Hurst falls, too, below the standard of the chateau of St. Michel de Montaigne, in so far as it is not in a tower; but if it does not enjoy that "farre-extending rich and unresisted prospect" which so delighted the wisest and most detached of Frenchmen, even his fastidious taste would have approved the trim yews and rich lawns which form the outlook at The Hurst. It is difficult to read with happiness in disagreeable surroundings. Some heroic souls can adjust their attention to serious books in a railway carriage; but such detachment is denied to most. Few readers worthy of the name are content to have only one or two books within reach; in fact, a library is the place for this employment. "There,"

as the seigneur of Montaigne writes, "there is my seat, that is my throne. . . . There without order without method and by peece-meales I turne over and ransacke nowe one booke and now another . . . and walking up and downe I endight and enregister these my humours, these my conceits. . . . There I passe the greatest part of my live days, and weare out most houres of the day." This library at The Hurst is just such a room where one could (in the enchanting words of Florio's translation), endight one's humours. Nor is this happy atmosphere due only to the grave and pleasant art of Mr. Lethaby. The house was furnished when I saw it some twelve years ago with that wise reticence that is at once so rare and so desirable. It is too often the case that furniture and ornaments smother a room, and the intention of the architect in its proportions is buried in an aggregation of chattels. It is the old story of not being able to see the forest for the trees. It is not necessary that we should imitate the Japanese economy in this matter, and let a mat, a low table and a bronze vase with a branch of cherry blossom serve us alone as household gods; but we can at least let the mind of the builder of our home be revealed. The dreadful over-furnished state of most houses is due perhaps more to a lack of moral fibre than to a double dose of original sin in matters artistic. Who is there who does not look with



123.—GARDEN AT THE HURST.

inward grief upon some picture that is hung because it is a gift? Are there none who writhe under the dreadful brilliance of a cabinet containing useless silver objects, the penalty of marriage? There are few things from the pen of De Quincey finer than the essay on "Murder considered as one of the Fine Arts." It remains for some great spirit, goaded by the burden of possessions as innumerable as they are useless, to pen some splendid epic in praise of burglars who can relieve the oppressed (as they



125.—IN THE DRAWING-ROOM.



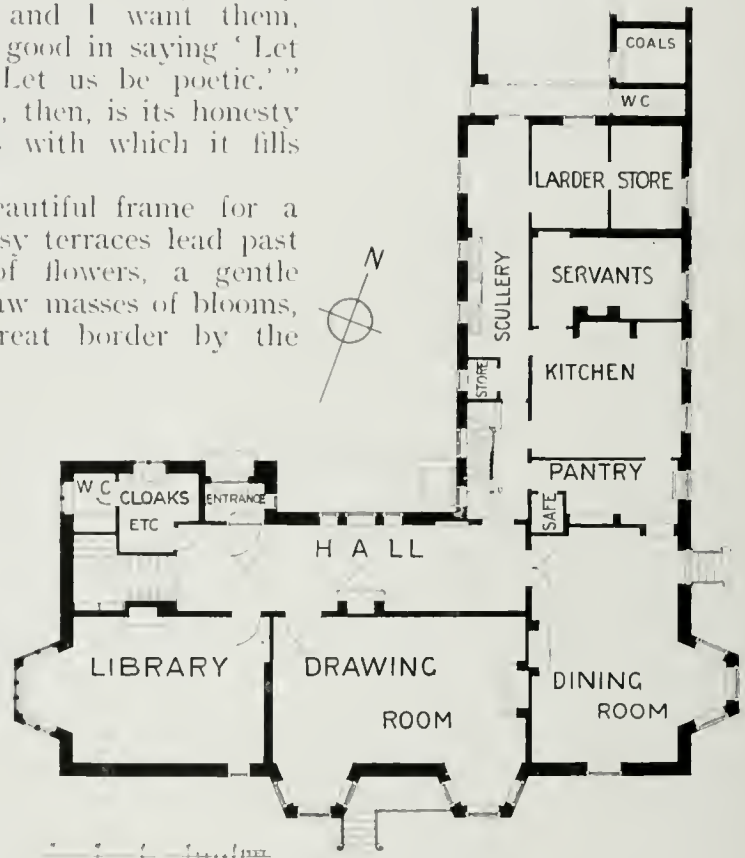
124.—THE HALL.

once relieved me) of a whole cupboardful of costly gimcracks.

Of the dining-room no more need be said save (in Pepysian phrase) that it is answerable to the dignity of the rest of the house. Its bays front the east to catch the morning sun, and there is a window to the south. When we go to the garden and survey the elevations of the house we are at once struck by the sober and masculine character of Mr. Lethaby's art. He is one of the few men living who can at once create real architecture and write about the subject of his preoccupations in luminous fashion. I must quote a pronouncement of his on the spirit of adventure in architecture, a fruitful saying: "True originality is to be found by those who, standing on the limits of the sphere of the known,

reach out naturally to some apprehension and understanding of what is beyond; it is the next step in an orderly development." The Hurst is a comparatively early work of his design, but exhibits a notable combination of reasonableness and originality. The simple roof-lines, the quiet masses of the bays and the curved heads of the windows make up a whole which is satisfying and sober. It is representative of the time. It presents to us no spirit of romance, but stands confessed a simple, modern home. As its creator has said, "When poetry and magic are in the people and in the age, they will appear in their arts, and I want them, but there is not the least good in saying 'Let us build magic buildings. Let us be poetic.'" What delights in *The Hurst*, then, is its honesty of purpose and the success with which it fills its place.

The garden forms a beautiful frame for a notable building. The grassy terraces lead past yew hedges to a pond of flowers, a gentle gradation. Everywhere I saw masses of blooms, and most of all in the great border by the south front, which flings its perfume through the library windows. There is enough restraint in the use of shrubs against the house not to mar its features. As becomes a true garden, there are surprises, and one comes on a little rose garden the more pleasant for its stone flagging. All these beauties, whether of house or banks of flowers or trim hedges, find their fitting background in the trees which bring the old forest life of Sutton to the very door.



126.—GROUND PLAN.

CHAPTER XXII.—REDLANDS, FOUR OAKS.

Designed by Mr. Charles E. Bateman—The Conditions of House Planning—Aspects—The Lighting of Kitchens—Porches—Red and Yellow Brickwork.

IN domestic building the problem is never twice the same and the variety of plan and treatment endless. There is, too, a human quality about the making of homes which is absent from the design of buildings of a public sort (churches always excepted), and with churches the very aloofness of their aim lifts their conception on to another plane. One remembers Ibsen's Master-builder :

"I build no more church-towers now. Nor churches either."

"What do you build then?"

"Homes for human beings."

Though there is an inherent falseness in this contrasting of home-building and church-building, as Hilda Wangel shrewdly indicated when she countered



127.—THE ENTRANCE PORCH FROM THE STABLES.

Solnes with "Wouldn't you build a little—a little bit of a church tower over these homes as well?" one sees the Master-builder's point. There is an intimacy between domestic architecture and the common life which it serves, that demands of the designer infinite patience and sympathy with people's habits and tastes. Because life is an endless succession of seeming trivialities, successful house-building is based not so much on the gift of large conceptions, as on the observation of ordinary needs and skill in ministering to them. In such work Mr. Charles Bateman has built success on large experience, and the arrangement of Redlands is a good example of convenient and economical planning. To take first the question of aspect: the whole range of reception-rooms faces the south-east,



128. —THE SOUTH-EAST FRONT.

probably the best possible. The drawing-room has a big bay also on the south-west front, so that it catches the late afternoon sun. The cleverest feature in the planning of this front is in the lighting of the kitchen. A main window facing the south-east which let the sun stream in on the cooking range would have been a blunder; but the range has been most ingeniously set in an angle-nook, which has windows in the east and west walls, and so secures cross-lighting and ventilation. There are also air outlets above the range, and the kitchen is thus kept admirably cool. Some architects have laid it down that a kitchen should always project from the main body of the house, and have windows at either side. This demand would often affect so materially the rest of the planning (besides confusing

the roof), and would create the risk of such serious draughts, that Mr. Bateman's solution seems infinitely better and, indeed, ideal, for it gets the best of both worlds. The covered yard between the kitchen and the forecourt is used for the rougher scullery work. As it has a sparred gate it is always cool and hygienic and serves for the hanging of game, while the larder proper opens from it. The kitchen is used for cooking only, and the servants take their meals in the adjoining room. The china pantry is between the kitchen and the dining-room, and is, therefore, convenient for serving. Special attention may be drawn to the admirable access to the verandah. Usually this is possible only from one room, but here doors open both from the dining and drawing rooms into a little lobby, which in turn gives on to the verandah. As the best aspect is secured for the three reception-rooms, Mr. Bateman wisely abstained from making a feature of the hall. It is adequate in size, and forms a convenient waiting-room; but the staircase rises from it, and it is therefore not used for sitting. The porch is a fairly, but not wholly, successful solution of a difficult problem. As Mr. Bateman (giving hostages to criticism) once wrote himself in a valuable paper on small



129.—PLAN OF REDLANDS.

houses: "Porches are not easy to treat, as, when small and of the usual type, they seem to be stuck on, and to have the character of a dog kennel or of a furniture van." He is doubtless right in thinking more kindly of recessed porches, but at Redlands recessing would have meant an abstraction from the hall of space, which could have been ill-spared.

The exterior is treated in a simple and satisfactory fashion. Mr. Bateman has eschewed anything like a conscious feature, which is all to the good. He has relied on the dignity which is always secured by a long, level roof-line. The chimneys seen from the garden are bold, and their positions reveal another point of good planning. The sitting-room fires are all in inside walls, an arrangement which conserves the heat where it is wanted, whereas the kitchen is the cooler for having its range built into an outside wall. The mass of the kitchen chimney, moreover, joins with the two-storey gabled bay in adding a touch of reasonable variety to the garden front. Though the garden wall which runs from the east corner of the house is high enough to provide good shelter for wall fruit, it does not hide the charming little group formed by the dovecote which serves to crown the stable wing. It is not a mere constructed feature, but a reasonable and useful way of finishing off the staircase from the harness-room, while the slightly projecting parapet to its left marks the presence of a capacious soft-water tank. The only conscious ornaments to be espied are the pleasant lines of the gable of the main bay and the quiet patterning with projecting bricks on its front.



130.—THE GARDEN FRONT FROM THE EAST.

treatments very proper to the material. It is a house like this, of red brick and tiles, with foreground of gay flowers and bright-leaved forest trees, that makes one wish that the keen eye of Heinrich Heine had not formed his judgment of English brickwork from the dour dirtiness of London.

It was in 1828 that he published the brilliant impressions of his visit to that "forest of houses," where he anticipated, but did not see, great palaces. "These houses of brick, owing to the damp atmosphere of coal smoke, become uniform in colour, that is to say, of a brown olive green; they are all of the same style of building, generally two or three windows wide, three storeys high, and adorned above with small, red tiles, which remind one of newly-extracted bleeding teeth; so that the broad and accurately squared streets seem to be bordered by endlessly long barracks." This is all in the spirit of Ruskin, who said that everything in the world came to an end, even Gower Street. Like most swift generalisations based on imperfect knowledge, it is as untrue of England at large as it is convincingly true of the core of London. The yellow stock brick of Kent, which was the chief material of London's building before red bricks were brought within reach by cheap transit, can be and is a beautiful material, if rightly used.

The architectural taste of the late eighteenth and early nineteenth centuries took a gloomy view about red bricks and tiles, as is clear from Heine's rather savage reference to "bleeding teeth"; but fifty years of revived interest in traditional ways has given back to the clay-worker an æsthetic place he is not likely again to lose.

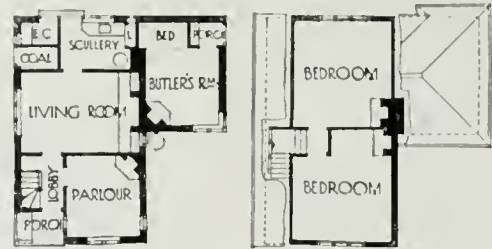


131.—THE DOVECOTE.

CHAPTER XXIII.—FOLDSDOWN, THURSLEY, SURREY.

Designed by Mr. Davidson—Compromise in Planning—Sliding Doors—Width of Loggias—Butler's Room in Gardener's Cottage.

FOLDSDOWN is one of many good modern houses, the plans of which are based on a compromise between symmetry and irregularity. The garden front is a balanced composition with the middle of its front recessed behind two gabled projections. The entrance front has developed in irregular fashion because the principal kitchen offices are located in a separate wing to the east of the main block. The treatment of the exteriors follows well recognised Surrey traditions, with red brick walls and a tile-hung upper storey. All the bedrooms are partly in the roof, but the ample dormers ensure excellent light and do not look too large. The



132. PLANS AND ENTRANCE CORNER OF GARDENER'S COTTAGE.



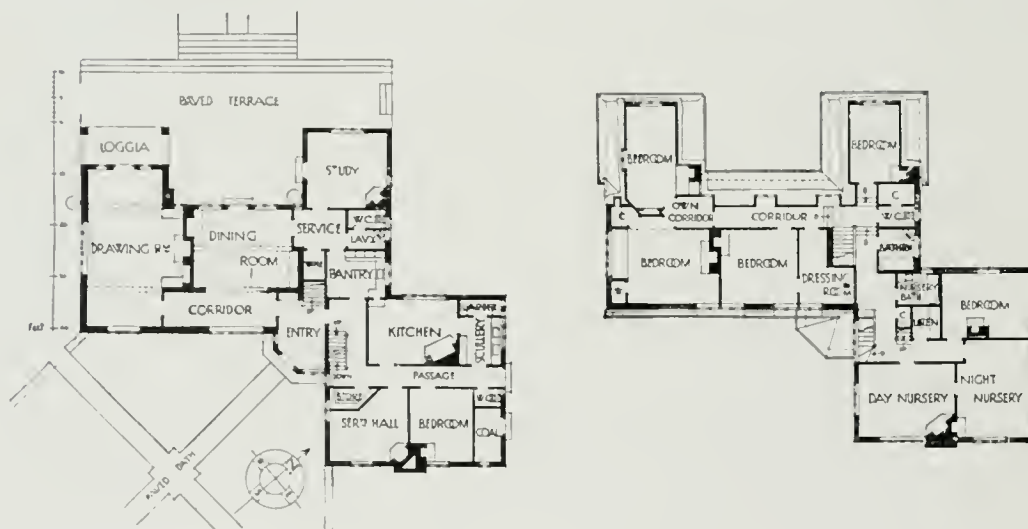
133.—SOUTH-WEST SIDE.



134.—THE ENTRANCE FRONT.



135.—LOGGIA AND TERRACE.



136.—PLANS.

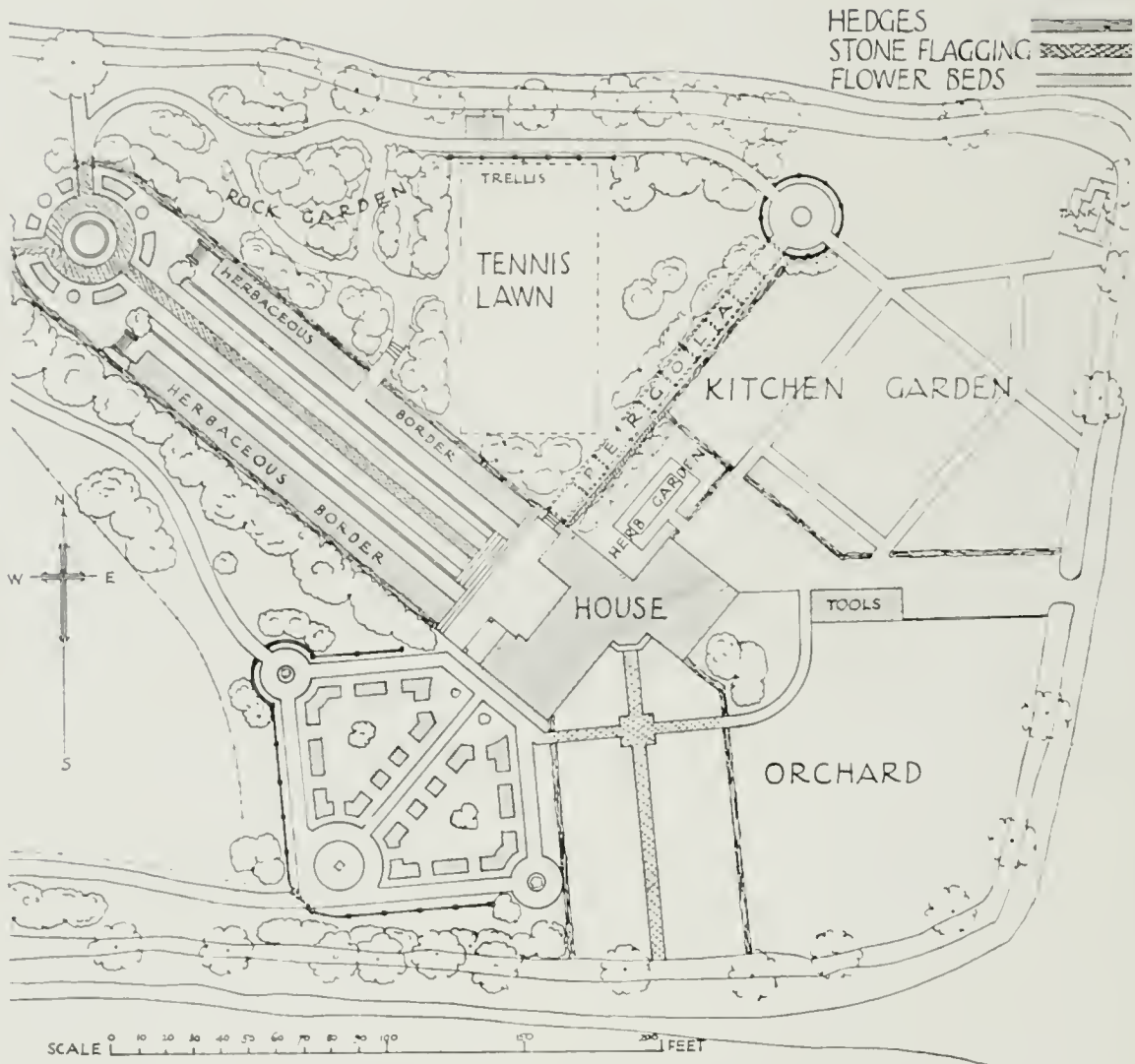


137.—THE GARDEN FRONT.

house is entered through an octagonal porch in the corner formed by the main block and the kitchen wing. The entry gives on to the staircase, economically disposed between walls, and on to a corridor. In summer the latter becomes part of the dining-room, from which it is divided by wide sliding doors, seen open in Fig. 138. This is a provision which adds greatly to spaciousness and airiness, and is valuable where, as at Foldsdown, the house is occupied mainly in the summer. Opening from the drawing-room and looking north-west and south-west is a loggia,



138.—CORRIDOR AND DINING-ROOM



139.—GARDEN PLAN AT FOLDSDOWN.

18ft. by 8ft. The latter dimension may be regarded as the minimum width which is practicable for shade and comfort. It is not enough where a loggia adjoins the dining-room and is intended for outdoor meals, but that is not the case at Foldsdown. The aspects of the chief rooms were arranged with intent to get the maximum of summer sun, which also floods the servants' hall, a very proper arrangement. The kitchen, on the other hand, has a cool outlook to the north-west. The site, which consists of about two acres



140.—THE PORCH.



141.—THE HEAD OF THE STAIRS.

was cleverly laid out by Mr. Edward White. House and pleasure garden occupy about half the ground (Fig. 139). The entrance path is about square with the road, and the house, standing diagonally to the road, allows of a longer extension of the flower borders and the circular garden at the end, than could otherwise have been contrived upon the site. Kitchen garden and orchard are conveniently placed, and the remaining space becomes a useful paddock. The round pool, with its grass margin and encircling paved path, is a good feature and, as Fig. 137 shows, not too far from the north-west front to harbour pretty reflections of roof and chimney. Mr. Davidson has been content to design simply and has achieved a house which takes its place naturally and pleasantly in a part of Surrey so beautiful that an ill-considered building is more than usually an outrage. Fig. 132 shows the gardener's cottage, which stands in a corner of the grounds. A good point in its planning is the provision of a bedroom for the butler, with a separate entrance door and porch.

CHAPTER XXIV. —WOODSIDE, GRAFFHAM.

Designed by Mr. Halsey Ricardo—Sir George Sitwell on Garden-making—The Choice of a Site—Colour in Architecture—William de Morgan's Tiles—Dodges for Curtains, Floors, Windows, Heating, etc.

SOME thirty-five years ago Mr. Halsey Ricardo came upon a pine-bowered site at the foot of the Sussex Downs and was conquered by its beauties. Straightway he set about preparing it for the house that he built there eighteen years later. During the interval Nature was also making her long preparations for the building that was to follow. Too often one sees houses, in themselves perhaps beautiful thrown down, as it were, on a barren field where the eye aches for a sense of shelter. Such houses seem to be accidents that might have been prevented, awkward intruders in a landscape which can retaliate only by making them look thoroughly uncomfortable. The first work at Woodside was to level and terrace the site, and plant it about with those shrubs which love best the sandy soil of Graffham. Azaleas begin the flowering year, rhododendrons follow, and they in turn give place to kalmia. Arbutus, magnolia and tulip tree have taken to their home in strong profusion. Happily, few of the trees needed



142.—THE HALL.

to be felled. The figure of the site suggested that the main front of the house should look to the south-east. West and north it was fully protected by a fine forest of Scotch firs, which fill the air with their sharp fragrance. To the east this wise preparer for the future house planted more trees, so that now there is protection on all sides save the garden front, whence one looks out over the rolling country to a distance of wooded hills. The slope is quick and the terraces called for retaining walls, which were built forthwith. At the same time were planted the yew hedges of the upper lawn, which enhance the garden's air of age. Thus field and hillside have slowly turned to garden, and when one sees the red light of the setting sun through the wood, as it touches the pine stems to a slow flame,

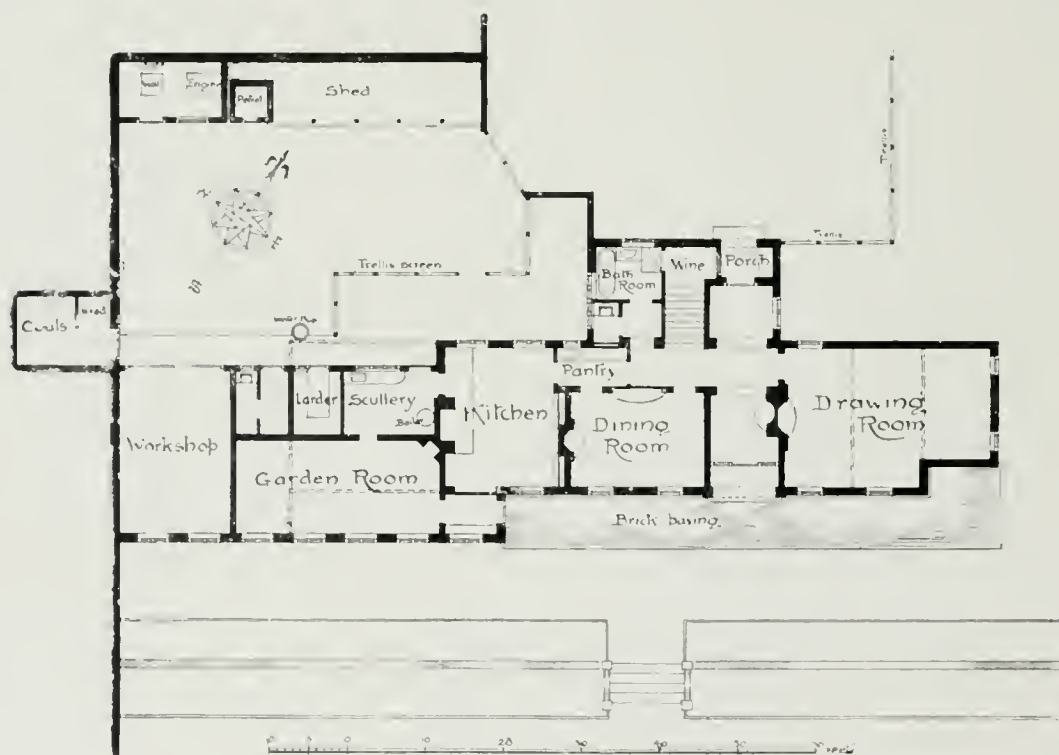


143.—LOOKING SOUTH-WEST.

the sober beauties of this Sussex home and its setting become impressive even to the casual visitor of a summer evening. Mr. Ricardo has not dragooned Nature, but has slowly tempered her disorder, and she has rewarded him with prodigality. When Sir George Sitwell wrote "*On the Making of Gardens*," he told us "The great secret of success in garden-making is the profound platitude that we should abandon the struggle to make nature beautiful round the house and should rather move the house to where nature is beautiful." Not one in a thousand can view the question in such a lavish spirit of abandonment. Better far the profound foresight which this chapter records. It is one of the trivial disadvantages of a

wooded site that photography meets with difficulties. It is practically only the main garden front facing south-east to which the camera can do justice. It will be noticed that the mass of the building steps up, as we face it, from left to right. This was done of conscious purpose to balance the upward slope to the left, which is better seen in Fig. 143. The elevation is severely plain, both in form and colour. The colourist's claim for streets gay with large surfaces of brilliant hue need not be followed here, the more so as Mr. Ernest Debenham's house in Addison Road is a monument to Mr. Ricardo's views. In the country "the need of artificial colour is less insistent; we have but to open a shutter or draw a curtain, and we disclose a painted window. We look out on a garden of living enamel." In an England of perennial colour the builder is wise not to compete with the green and scarlet, gold and russet, with which Nature has enriched him. At Woodside the exterior boasts nothing save the red of tile and brick, while the jalousies are a strong green on which time and weather have developed a blue bloom.

The chimneys are of a fine solidity and group pleasantly with the gables, while the railing of the balcony gives the needed sense of substance and safety. The inside of the house is extremely simple in arrangement. We look from the entrance porch through the small hall to the garden, with the drawing-room and dining-room left and right. It might be said that a little too much floor area has been absorbed in vestibule and passage, and that the kitchen is of rather sumptuous proportions compared with the dining room; but when a man designs a



144.—GROUND FLOOR PLAN.



145.—THE SOUTH-EAST FRONT.

home for himself, he knows his own requirements accurately and is likely to depart in some things from normal methods. Precisely such a personal need has produced the garden-room, which Mr. Ricardo designed for a studio.

Though the exterior is conceived on lines almost austere, with an entire absence of modelled decoration, and with the simplest and broadest colour treatment, the picture of the drawing-room shows that Mr. Ricardo has a joy in ornament rightly placed (Fig. 147). The plastering of the deep beam, with its decoration modelled by Ernest Gimson, is natural and charming, and in happy contrast to its soft whiteness is the brilliance of the tiled fireplace. It is only fair to Mr. Ricardo to point out that the decorations of the house were incomplete when the photographs were taken. The picture-rail, which gives a hard horizontal line, was merely temporary, and the intention was to fill the space between the top of the tiles and the ceiling with more plaster-work. Unhappily, too, the monochrome of the illustration can give only an idea of the pattern, but none of the amazing richness of colour that belongs to William de Morgan's tiles. It is probable that few of the thousands who delight in "*Alice for Short*," realise that they are the product of the elder years of an artist whose early association with William Morris proved so fruitful. Together they worked in the painting of stained glass windows, and out of that developed the tiles which made the name de Morgan famous. Most of those used at Woodside are of the early days when the house in Queen Square Bloomsbury saw the revival of so many aspects of

decorative art that are now taken for granted. The early de Morgan tiles entirely caught the spirit of the splendour that belongs to old Persian work. In some of the examples that front the fireplace at Woodside one looks into pools of colour that are like the transparent living blue of the deep sea. It is a melancholy reflection that though people talked a deal about de Morgan's work, it was not supported by adequate purchase ; and there was a limit to the labour and expense to which he could go for an unappreciative public. Told shortly, the secret of the effect of these tiles is in the depth of glaze. This is impossible if they are made of compressed dust in the ordinary way, for the glaze splits the tile. It is a cumbrous and costly business to form the " biscuit " or body of the tile by the wet process, but it rendered possible the richness of the glaze which will make the name de Morgan remembered among the great ones of the Decorative Revival. How powerful was his personal influence is very clearly seen by comparing the tiles made originally by him with those later examples by his workmen who followed his methods, but lacked his immediate supervision. Mr. Ricardo found it necessary to make up his sets of the earlier examples with some later ones. The latter are still good, but the master touch was lacking. However, old and new blend well, and the tiles in their framing of Istrian marble form a sumptuous picture.

It is not always that an architect who is greatly concerned with the artistic side of his work busies himself with those structural trifles that collectively add so much of comfort to the home. Woodside is full of what may be not



146.—EAST CORNER.



147—THE DRAWING-ROOM.

disrespectfully called "dodges." Here are a few of them. It is often alleged with justice against curtains that it is needful to make windows much larger than they should be, because a proportion of the light is blocked out by the hangings. Mr. Ricardo provided recesses in the architraves into which the curtains go when thrown back ; in fact he recognises them as part of the architecture and provides for them. Too often they are an after-thought and look it. It has been said that sliding sashes are so called because they usually will not slide. This sticking is often caused by the part of the frame on which the sash works being painted. If it be made of teak, even a hardened painter is likely to leave it untouched.

Then as to floors : It is common on the ground floor to leave a space of 6ins. or more, between the concrete foundation and the floor-boards. The space thus provided has to be ventilated from the outside, and in any case forms a needless arena for the Olympic games of mouse and cockroach. If the concrete is struck to a level surface and painted with pitch, the boards can be nailed directly to it and the result will be a much warmer floor. The backs of wooden skirtings are usually vermin galleries ; if worked in solid cement that nuisance is avoided.

A word as to heating : In the ordinary way the heat, once it has passed from the fireplace, is lost up the chimney. At Woodside the fires of the drawing-room and hall are back to back. An inlet from the outside air is brought between them, zig-zags to and fro, and delivers a good volume of heated air into the hall at no extra cost.

CHAPTER XXV. ROSEWALL, WIMBLEDON.

Designed by Mr. M. H. Baillie Scott—Suburban and Country Houses and Their Differences—The Limitations of Suburban Planning—The Functions of the Hall—Open Fireplaces—A Phrase of Ruskin.

SUBURBAN houses built on small plots of land create problems of planning which are absent from country houses where sites are not only larger but more widely spaced. Until the industrial development of the nineteenth century created a vast and prosperous middle class, there were practically only two types of houses—the country house and the town house. Increased prosperity meant the creation of a third type—the suburban house, which neither needed the severe economies in extent of site which the value of city land made necessary, nor allowed the prodigal enclosures possible in rural districts. The Great Exhibition of 1851 may be taken as a great symbol of industrial might. It also marked unplumbed depths of æsthetic degradation. It was, therefore, in an atmosphere the most unpromising that the suburban house increased and multiplied. Itself an outcome of our industrial supremacy, it gathered nearly every element of the

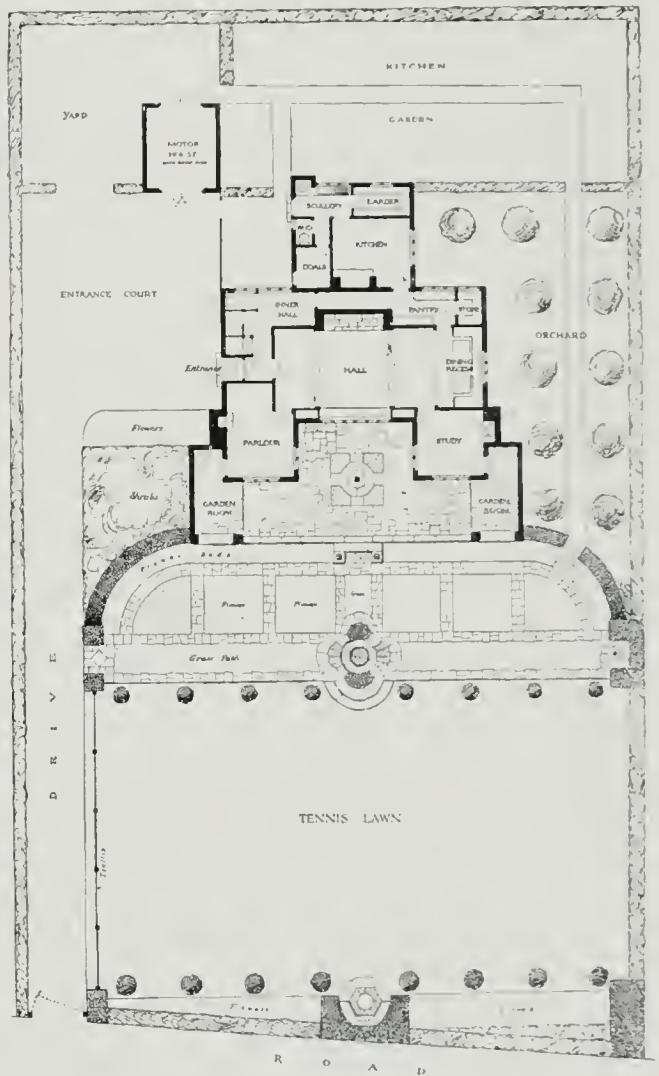


148.—THE GARDEN FRONT.

unloveliness which gave the greatest impetus to its increase. Goethe called Gothic architecture a petrified religion. The suburban house which took its character from the Great Exhibition was a petrification of money-grabbing. Nor was it merely that the houses were ill-proportioned and sometimes built of intrinsically ugly material. Their builders too often sought to hide by ornament the want of art. Ornament may be offensive, when it is in itself good, if it be placed in a meaningless way. When, in addition to being ill-placed, it is vulgar and mechanical, it can create nothing but a sense of disgust.

Here, then, is the gravamen of the indictment against the bulk of the English suburbs. They are a wilderness where vulgar ornament is the weed that has choked architecture. If it be true that a nation gets the government which it deserves, suburban dwellers got as good an architecture as they could appreciate. The revival in domestic work took many years to reach the suburban house, for the architectural education of its public proved a slow process. Norman Shaw used to say that when he was a young man he could get no work, and when he was old the public would not leave him alone. Now, however, there are scores of architects who devote to the problems of the suburban house both ingenuity and artistic power. These qualities show that enlightened folk not only deserve,

but can get, suburban houses which hold their own and honoured place in the story of English building. Among such is to be placed Rosewall, Wimbledon. The way it is planned and grouped is the outcome of two chief factors. The site is small, for land in Wimbledon is costly, while the road and the best view are on the south side. The practice in suburban building estates is to lay down a building



149.—PLAN OF ROSEWALL.

line a fixed number of feet from the road, and to forbid the placing of houses in front of that line, which is generally determined to allow of gardens front and back. Had Mr. Baillie Scott kept to the line, the back garden would have been sunless, and the south windows, while commanding no view of it, would instead have been subjected to the dust of the road. He therefore put the house towards the back of the site, a course which has produced a front garden unusually ample, with

room for a lawn tennis court, and a small kitchen garden behind, instead of two equal gardens, both trivial. All this is obviously to the good, but there were risks to be guarded against. It was needful to remember that when houses were built on the adjoining plots, they might, if they kept to the building line, be an eyesore to the dwellers in Rosewall. In order to avoid such a possibility, the plan of the house has been most judiciously contrived. The middle part of the south front is recessed, and the two wings brought forward with a double break, so that they act as screens. Fig. 148 shows how successfully Mr. Baillie Scott broke away from the miserable conventions which have too long held suburban architecture in thrall. Unhappily, black and white can give no idea of the quiet warmth of the bricks which tone



150.—TERRACE AND PAVED WALKS.

in the mass to a rich plum colour, but seen close at hand are a medley of purple, red and gold. Fig. 150 shows with how just a judgment the house has been brought into relation with the garden. Privacy has been given to the terrace by the extension of the south walls of the two verandahs which open out of study and drawing-room. The paving of rough stone flags, overflows (as it were) by round steps on to the upper part of the garden, is continued as paths round the rose-beds and leads down to the tennis lawn by more semi-circular

steps. The house is entered on its west side and we pass across the inner hall direct into the house-place or sitting hall. The hall is the key of the planning throughout. The pressure of the economic limitations of small houses is often applied equally to the plan as a whole, with the result that all the rooms become resolved into little rectangular boxes. The architect of Rosewall holds that such an arrangement is not the expression of normal needs and that the comfort of an average family is best secured by providing one room of ample size, with one end reserved for meals, and by appending two small rooms for special purposes, the study and drawing-room. In order to save space, the end of the hall which is used for meals is fitted with permanent seats, so that the long dining-table projects the minimum amount. This dining recess is reached directly by a door from the kitchen quarters, and can be separated temporarily from the body of the hall by the curtains provided.

The chief objection to be brought against this arrangement is that the smell of food cannot be excluded entirely from the sitting hall; but one cannot have everything with a limited expenditure, and the pictures show how spacious and delightful a room is secured. The fireplace is its main feature, and it may be said without hypercriticism that its proportions are somewhat too ample for the size of the room. In this matter of open hearths, the French proverb, *il faut souffrir*



151.—THE HOUSE PLACE.



152.—THE FIREPLACE AND DINING-RECESS.

pour être belle, is apt to force itself on the attention. Since the photographs were taken a large and, it must be confessed, an unsightly hood has been added in the attempt to minimise the smoke difficulty, which proved highly disagreeable, but without complete success. Open types of fireplace almost invariably work badly until the flue gets seasoned. It seems, on the whole, wise to use modern slow-combustion grates in every room except that in which the architectural scheme (as in the hall at Rosewall) calls loudly for an open hearth, and, with the latter, to settle down in philosophic calm to a period of discomfort varied by experiment. The ideal arrangement is doubtless a system of heating by hot air or radiators coupled with wood fires on the open hearth. Coal does not take kindly to basket grates and wide chimneys. The fact that for generations it has been burnt in grates of a more enclosed form is an indication of its wishes, which can be ignored only at some peril.

The simplicity of Rosewall is real and not mannered. It is such a building which makes true the phrase of Ruskin: "No architecture is so haughty as that which is simple; which refuses to address the eye, except in a few clear and forceful lines; . . . and disdains either by the complexity or the attractiveness of its features to embarrass our investigation, or betray us into delight."

CHAPTER XXVI.—ACREMEAD, CROCKHAM HILL, KENT.

Designed by Mr. Dunbar Smith and the late Cecil Brewer—Sir Henry Wotton on Sites—Walls in Random Rubble—The Stepped Pergola—A Study in Terraces—Hot-air Heating.

ON the side of Crockham Hill is a site that was known in the old tithe-books as Acremead, and had been for unrecorded years a hopfield. It faced a trifle east of south, the ideal aspect. On this side of the lower green-sand range the slopes are often so sharp that it is difficult to perch a house on their sides, and impossible to form a garden. At the point chosen, however, there seems to have been a landslip at some time remote, for the slope is flatter, and by dint of laborious terracing, which needed the removal of some thousands of loads of soil, a delightful and unusual garden has been made. A site so precipitous indicated a house long and narrow, a form which allows of dignified elevations, but demands skill in planning. In order to ensure an easy approach, there is but a small forecourt between the road and the north front. By this means has been met the delightfully worded warning of Sir Henry Wotton regarding the "scituation" of a house, viz., "That it bee not of too steepie and



153.—THE ENTRANCE, NORTH FRONT.

incommodious Access to the trouble both of friends and familie." There is nothing too "steepie" at Acremead, for a car can readily reach its home from the road, without any quaking in the breasts of its occupants. The entrance door is an outstanding feature, and the triple overhanging weather-boarded



154.—THE LOWER TERRACE.

gables give relief without taking away from the sobriety of the general effect. The soil of Acremead is kindly to the gardener's zeal. By the porch trails the *Tropaeolum speciosum*, a capricious growth which does best in a north aspect and demands that its roots be cool. Here its brilliant red flowers look delightful against the local sandstone, whose gold weathers in patches to a warm grey.

The preparation of the site yielded such a store of stone that the house was built of it, and the architects have followed a custom which may be noted often in the district, of building in random rubble, using stones roughly squared only for the quoins. This and the making of all the windows of teak give a feeling of mass and of contempt for the gales which blow from the unsheltered south. A greater repose in the texture of the walling would have been won if the masonry had been of squared stones throughout; but the cost would have

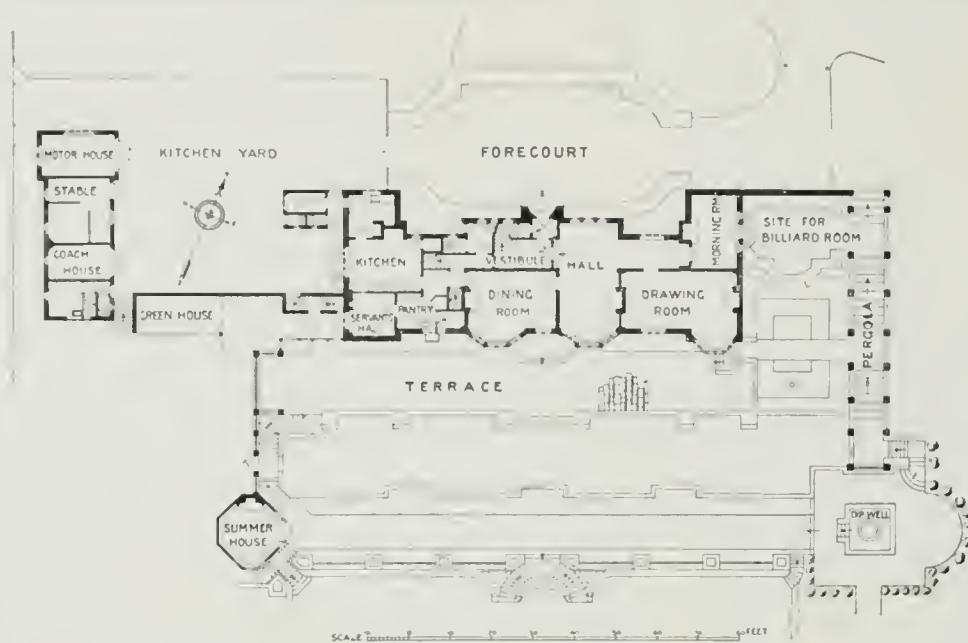
been much increased thereby. As we enter, the old millstone which paves the porch attracts notice. A small lobby leads into the vestibule containing the staircase, and the hall is wholly a sitting-room, save for a northern arm which serves as passage to the morning-room and the drawing-room door. The dining and drawing rooms

both possess bay windows, and the simple decorations and mouldings have an air of refinement and scholarship. The kitchen quarters are compactly arranged. A serving hatch between the kitchen and the servants' hall is a useful contrivance, which enables the maids to take their meals with a minimum of extra labour away from the disorder of the kitchen. This, indeed, seems a more justifiable use of a hatch than between kitchen or pantry and dining-room. The desire to save work is laudable, as is any device that will prevent the cooling of hot dishes; but a dining-room hatch is in the nature of a megaphone to the servants' quarters, and with it the privacy of after-dinner discussion is endangered. The stepped pergola (Fig. 159) would well serve as the text for a sermon on the right use of garden architecture. The solid masonry piers bring it into relation with the construction of the house, with which it directly connects. The stepping of its open timber roof emphasises the drop in the ground, while the whole composition flanks the upper terrace, separates it from the simpler stretch of garden to the east, and leads one to the bastion at that side of the lower terrace. Here we find a dip well, which serves the garden, and is a charming decorative expression not only of that practical purpose, but also of the need to find an outlet for the rain-water from the house roofs.



155.—THE UPPER TERRACE.

Fig. 154 shows the dip well in its more ornamental function of a lily tank, to which one goes down steps to find it pleasant with pigmy water-lilies, Japanese



150.—GROUND PLAN.



157.—THE GARDEN FRONT.

iris and ferns. This same picture also shows well the rampart-like boldness of the compacted masonry which holds up the upper terrace and seems to buttress the very foundations of Acremead. The house was originally designed without dormer windows, but the desire for useful attic rooms caused a modification, and these windows were added. It is often that dormers spoil a roof, but here they are unobtrusive and by their existence make possible much extra accommodation, without any æsthetic disadvantage. Within the house every room has its fireplace for cheerfulness, but there is a highly successful installation of hot-air heating, which keeps all the passages at an even temperature. People are apt to think that central heating is a modern arrangement. It is nothing of the sort. Sir Henry Wotton, already quoted, reminds us (he wrote in 1624) that Palladio 'observeth that the Ancients did warme their Roomes, with certaine secret Pipes that came through the walles, transporting heate (as I conceive it) to sundry parts of the House, from one common Furnace; . . . which whether it were a custome or a delicacie, was surely both for thrift and for use, far beyond the German stoves; And I should preferre it likewise before our owne fashion, if the very sight of a fire did not adde to the Roome a kinde of Reputation." By the combination of open fires with central heating, one gets the best of both worlds. Perhaps one more quotation from the same enchanting author may be pardoned. He lays down a number of rules (based on Vitruvius) which deal with the design and comfort of buildings, but, when he has said all, falls back on the wise generalisation: "The rest must be committed to the sagacitie of the



158.—EAST FRONT AND PERGOLA.



159.—THE PERGOLA FROM THE WEST.

Architect, who will be often put to divers ingenious shifts, when he is to wrestle with scarcity of Ground." The designers of Acremead had no "scarcity" to face as far as concerns actual area; but there was no flat surface to suggest any inevitable plan, and the "sagacity" with which they schemed a wholly attractive house on a difficult site is evident at every turn.

CHAPTER XXVII.—BELCOOMBE, SAXLINGHAM.

Designed by Mr. F. W. Troup—A Doctor's House—The Surgery and its Approaches—A Curved Garden Wall—Architects and Craftsmanship—The Avoidance of Cleverness.

THE planning of a doctor's house presents all sorts of problems which are absent from an ordinary country home. The surgery and its approaches are obviously features of great importance, but the success of the architect will appear chiefly in the skill with which he works them into the general plan without taking away the precious element of privacy from the residential quarters. That Mr. Troup has at once fulfilled this condition and devised a house unobtrusive and entirely characteristic of Norfolk traditions, this chapter and its illustrations will show.

The site was attractive, an orchard of four acres, with some oaks and a great walnut as well as fruit trees. It is the advantage of such a site that the old trees give a feeling of maturity, but the number of them affects the light and consequently the design of the house. A casual glance at the illustrations suggests that the windows are unusually many and large. Actually they are needed to counteract the overshadowing of the trees, and the interior gives the sense of right lighting. The house is approached by a long avenue which branches to the left for the forecourt and main entrance, and to the right for the surgery court with its door to the waiting-room, and for the kitchen court. The latter is divided from the surgery court by a wall that veils the domestic concerns of the household from the visiting patients. After crossing the forecourt we turn round to the south front of the house. Here is found a loggia (Fig. 161) which runs up the height of two storeys, but is divided



160.—THE LOGGIA.

at first-floor level by an open timber framing, well seen in the picture of the loggia (Fig. 160). Climbing round the brick piers and laced through the oak joists is a wealth of purple vine, wistaria and clematis.

In garden planning, as in much else, there is merit in a touch of mystery. A reasonable amount of division gives the onlooker the feeling that there is a beyond where are fresh fields for the conquest of pleasure. The west front looks out over a large croquet lawn with the old walnut tree in the foreground (Fig. 163). This has been made the happy excuse for a seat with a circle of paving. We follow the path round the kitchen premises to the well which heads a long walk fragrant with lavender on one side and gay with herbaceous plants on the other. The boundary wall is curved on plan, a device valuable for many reasons. It looks attractive, it provides for wall fruit concave bays that serve as sun-traps, and it can be built one brick thick, which is impossible with a straight wall of such a height. Although the linear measurement is obviously greater, the cubic measurement is only about five-eighths as compared with a straight wall two bricks thick (Fig. 164). If this were generally recognised, curved walls would doubtless be more often used. There is a similar wall, but planned in small semi-circles with short straight connecting pieces, at Wroxall Abbey, Warwick. It is not built on the economical lines described above, being 18ins. thick for the first 2ft. and



161.—THE SOUTH FRONT.

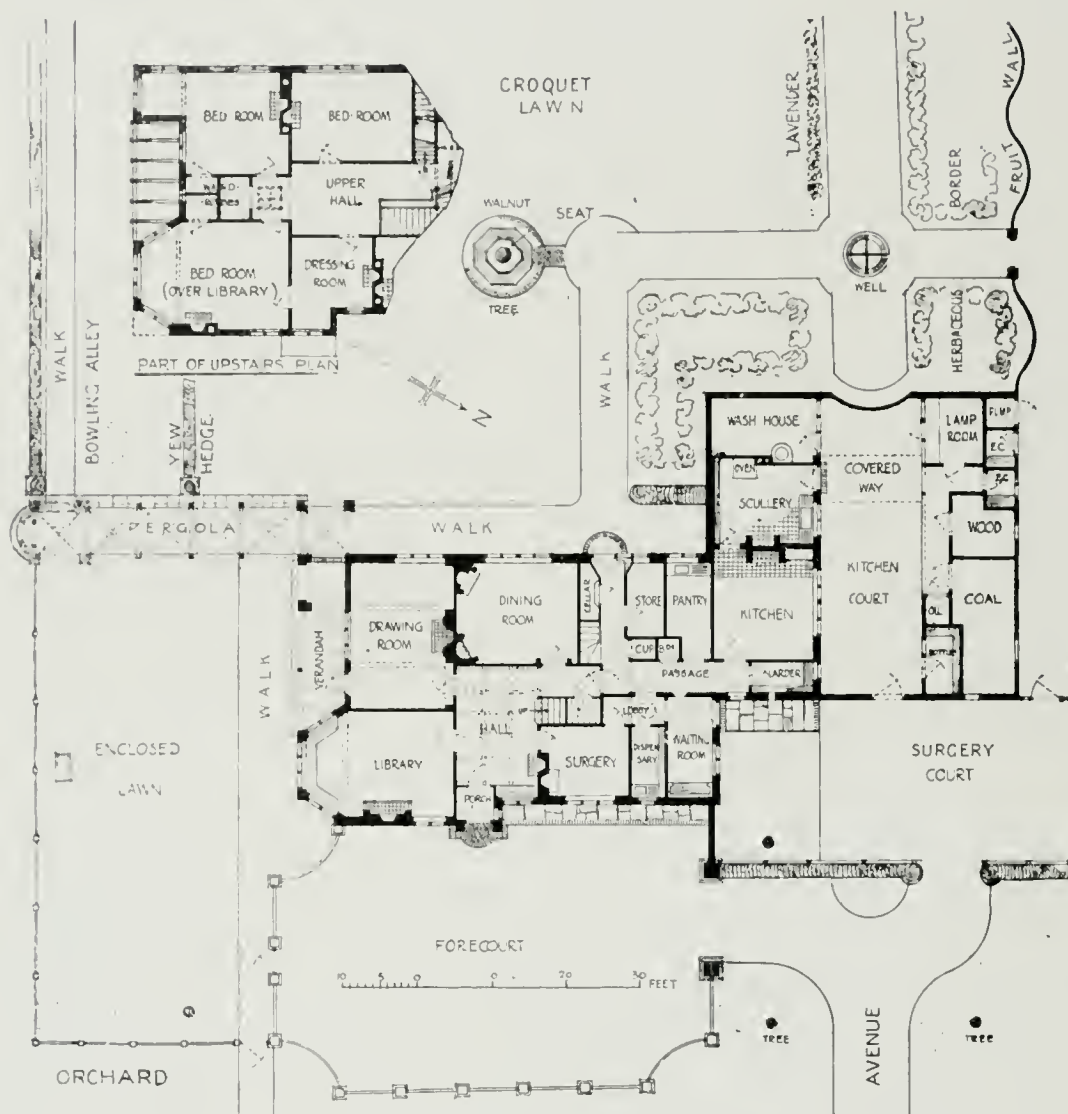


162.—BELCOOMBE, LOOKING NORTHWARDS.

12ins. above, but nevertheless has a special interest. The Abbey was bought by Sir Christopher Wren, and it is alleged that the great architect himself designed the wall.

The plan of Belcoombe is simple, yet with a simplicity that meant skill and thought (Fig. 163). The surgery and its offices are in direct communication both with the entrance hall and with the kitchen quarters, yet entirely separable from both. Happy the doctor so ideally housed! On the first floor are six bedrooms and a dressing-room. A fragment of the upstairs plan is reproduced to emphasise an ingenious arrangement whereby the two chief bedrooms secure large cupboards. These are available either as wardrobes or as tiny dressing-rooms to take a wash-stand. The latter use is particularly satisfactory in a room which has no dressing-room opening out of it.

The impressions to be taken from Belcoombe are wholly satisfactory; but some might find it difficult to give a reason for this, since there are no outstanding features that seize the eye. This is entirely characteristic of its designer's art, which is none the less real for being modest. Mr. Troup is one of those who would, and they could, revolutionise the training of the budding architect. He calls for a course of education which shall have an element of the severely practical, while it does not neglect, of course, due instruction in the theory of this most exacting art of architecture. He would send the student to the bench to work



163.—GROUND AND UPSTAIRS PLANS.

for a time at the crafts with his own hands. His æsthetic gospel is of that restraint which shall destroy the element of the self-conscious. There is no demand that the student shall acquire a smattering of all, or even half, the arts that go to house-building, but that he shall at least learn the rudiments of one or two. By this means he will win a kind of instinctive knowledge of the rest, and, by learning the limitations both of handicraft and material, may escape many pitfalls. The following quotation from a lecture by Mr. Troup is characteristic :



164.--THE CURVED WALL.

“ In designing, above all things avoid being merely clever for the sake of effect. Cleverness is not art—more often it is mere licence and a want of restraint. Be certain of this, that your best work is not that part of it which you most admire yourself, and you will be safe ruthlessly to cut out that part from your design. The clever features are like the smart sayings of an author. The latter often ruin a book as the former may ruin a design—they distract and disturb, even if they tickle the fancy. Although they may be admired for the moment, it is more than likely they will live to be laughed at.”

CHAPTER XXVIII.—BROAD DENE, HASLEMERE.

Designed by the late W. F. Unsworth and Mr. H. Inigo Triggs—Roadside Houses—Loggia with Dwarf Wall—Mrs. Meynell on Water Supplies—Lead Pipe-heads—The Water Board of Classical Rome.

IT needs a certain courage to build by the roadside in days when motor cars are vigorous in distributing dust, but it is in many ways a good thing to do. A fair sight of good building is given to the wayfarer, who too often has to peep through a screen of trees and mutter his discontents. It may be said that the privacy of rooms is destroyed, but that need only be true of an ill-planned house. In the case of Broad Dene not one living or sleeping room looks out on the road. The north front is given wholly to hall, corridors, stairs, etc., which are as well with a road aspect as any other. There is something friendly and inviting about the broad flight of steps leading from the path to the front door. Yet the walls of Bargate stone and the stout round corner formed by the circular



165.—“*Let me live in my house by the side of the road,
Where the races of men go by.*”

staircase from the servants' quarters give an air of strength and security which is pleasant in a roadside house. From the entrance hall and its corridor we reach the studio and three living-rooms. All face south and all have doors to the big loggia, which forms the subject of Fig. 168. The studio has no top window, but its big angular bay catches the steady north light, which is essential for the painter. Broad Dene was built as the home of an artist. The loggia, nearly forty feet long, is a delightful feature of the south front. Its dwarf wall will be regarded by many as a wise provision. It is not high enough to prevent a good view of the garden, but it gives protection against winds in spring and autumn and enables the loggia to be used much more than if it lacked the wall.

A word may be said of the rain-water pipe-head which appears in the foreground of Fig. 166. As Mrs. Meynell has written, "The world at present is inclined to make sorry mysteries or unattractive secrets of the methods and supplies of the fresh and perennial means of life. A very dull secret is made of water, for example, and the plumber sets his seal upon the floods whereby we live. They are covered, they are carried, they are hushed, from the spring to the tap. . . . There is not one of the circumstances of this capture of streams—the company, the water rate and the rest—that is not a sign of the ill-luck of modern devices in regard to style. For style implies a candour and simplicity of means, an action, a gesture, as it were, in the doing of small things; it is the ignorance of secret ways; whereas the finish of modern life and its neatness seem to be secured by a system of little shufflings and surprises." Mrs. Meynell goes on in her own fashion to sing the praises of wells, "which we should wish to



166.—ENTRANCE FRONT FROM NORTH-WEST.



167. — THE GARDEN FRONT.



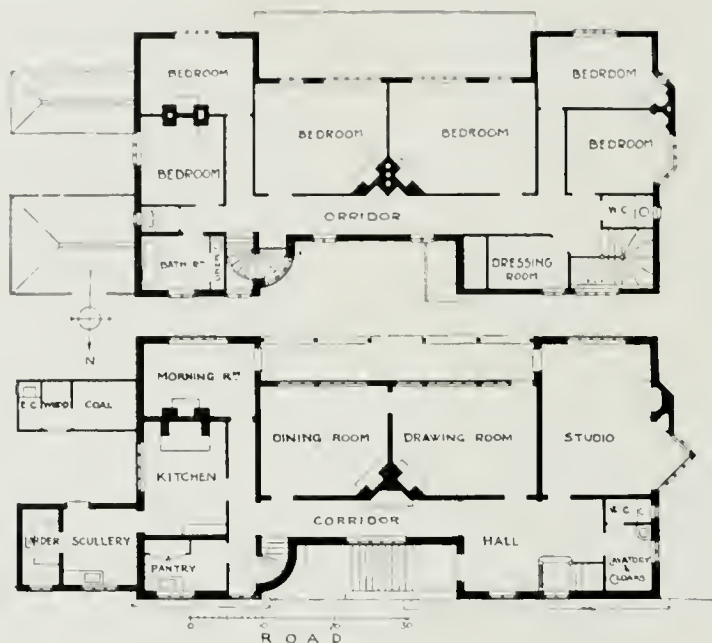
168. — THE LOGGIA.

see open to the sun, with their waters on their progress and their way to us." We may please our fancy by thinking of wells open to the sky serving as mirrors to the sun, but plain men will think of health and plot to secure pure water. Mrs. Meynell must approve this aim, even if it means that the streams are "lapped in lead." Her plea for style in the handling of water may be well met, however, in the disposal of rain-water. A rain-water pipe and pipe-head, whether simple as at Broad Dene or curiously wrought in decorated lead, offers that "candour and simplicity of means" for which she asks. In this work there is no shuffling or surprise, but a straightforward and beautiful provision for a simple need. In the same essay Mrs. Meynell contrasts the water-supply pipes which we bury in the ground with the great aqueducts which Rome built to serve the same end, and with scorn for the former method—but the whole story is not told. The Romans, in fact, used aqueducts only for their greater works, and then mainly because they had great stretches of low land to cross. They in ancient Rome, just as much as we in modern England, lapped in lead their smaller branches of supply, and her cry, "King Pandion and his friends lie not under heavier seals," was as true of Rome as of London.

In the monastic library at Monte Cassino is the MS. of Frontinus, which deals with Rome's water supply, and from it we may learn about the Metropolitan



169.—HALL AND STAIRS.



170. GROUND AND FIRST FLOOR PLANS.

Water Board of classic days and the plumbers they employed, and how they rated Roman citizens according to the diameter of their service pipes. It is entertaining to find from this manuscript that the Roman plumbers were known not by their true names, but by nicknames, such as The Fortunate One, The Skilful One, The Hilarious One and The Man of Beautiful Form. Though lead is the saturnine metal of classical lore, the Roman citizen, like the London music-hall, seems to have found the plumber a fit subject for amusement. Be that as it may, the revival of late years in the decorative treatment of water pipes is a fact in craftsmanship, and while sound leadwork continues to be done, Mrs. Meynell's criticisms will lose some at least of their sting.

CHAPTER XXIX.—THE HOMESTEAD, FRINTON-ON-SEA.

Designed by Mr. C. F. A. Voysey—Sincerity in Building—Sham Half-Timber Work—Unity of Design—Fitted Furniture—Saint Francis and the Birds.

FEW will be found to cavil at Mr. Voysey's dictum that "true originality is the outcome of sincerity." It amounts almost to a truism when applied to architecture, but is none the less valuable or worthy to be repeated on that account. One could wish that the makers of Frinton had adopted it as a working principle. It is not that the buildings there are inferior to the usual equipment of an English seaside place; they are rather above the average. The town has been laid out on broad lines, its roads and avenues have a certain dignity, and the landowners, by their building covenants, have obviously laboured to secure a satisfactory type of house. The results cannot extort much



171.—THE ENTRANCE FRONT.

admiration. It seems to have been the prevailing idea that half-timber construction is the be-all and end-all of domestic architecture.

To speak of the black and white confectionery which adorns so many of these houses as a form of construction is to do it an undeserved honour. Most of them have simple brick walls on which boards an inch thick have been nailed, and, behold! half-timber work. This elegant insincerity does not, however, always make so large a concession to architectural decency as is involved in a board clapped on the wall. No little of the "half-timber" is broad, raised bands



172.—THE SOUTH-EAST CORNER.

of plaster duly painted black. It is almost pitiful to record the brilliant achievement of one plasterer who, as I observed, laboriously scratched the grain of oak timbers on the wet plaster. Could ingenuity go further? There is another point by no means deserving of neglect. Year by year the nation spends great sums on technical schools, whereat craftsmen are to be taught not only the mechanics, but the art of their trades. No sooner have competent and sympathetic instructors turned them out imbued with some idea of truth and beauty in their handiwork than their masters, impelled thereto by a tradition of insincerity, set them to scratching the grain of oak on wet plaster. How satisfactory it is to be quite sure that we are a practical nation!

It was therefore with a sense of refreshment that I turned to the quiet sincerity of *The Homestead*. The walls are of brick, rough-cast white, and the roof is covered with green Westmorland slates. The whole effect is cool and pleasant. The site dictated the plan of the house (Fig. 177). The building covenants of the estate demanded that the frontages should be set twenty-five feet from both roads, and the north elevation breaks back at the porch to follow the road-line. The dining-room is of an interesting shape, suggested by the fact that no one sits in the corners of a room. One of the angles is cut off and thrown into the hall, two more are fitted with big store cupboards and the fourth with a sideboard. The more usual square is thus turned into



173.—FROM THE WEST.

an octagon, and the room adequately furnished without any loss of practical floor space. Adjoining the dining-room is the big parlour (Fig. 175). It is a fine apartment, floored with black Dutch tiles, and the fireplace, with its lintel in black-leaded oak, is set in a splayed angle. As the south front faces a plot of land which will be filled with another house, it is but slightly windowed, but in the parlour it has a circular light, which, as becomes a seaside house, suggests a porthole. The colour scheme is pleasant—white walls and black floor, grey oak, green carpet and upholstery, their coolness brightened by the scarlet of the curtains. In so exposed a situation the treatment of chimneys demands great care, if the trouble of smokiness is to be avoided. Mr. Voysey has gone about it



174.—FROM THE GARDEN.



175.—THE PARLOUR.

in a thorough fashion. Under each grate is an inlet from the outer air, and in the chimney-breast an outlet leads to a separate shaft in the chimney-stack, a device efficient but costly.

The character of *The Homestead* is most apparent when one sees it from the golf links, and compares its quiet, grey roof, dropping in four steps as the site falls, with the rather clamant red roofs of its neighbours. The very inconspicuous nature of the house makes it stand out as a thing of character. On the links Nature drives away the ideas of suburban trimness which much of the architecture of Frinton bids us remember. Efficient putting is seriously imperilled by the singing of larks. One needs the deafness of the Philistine or of the wholly inspired golfer to disregard the full-throated song, which seems the rather to increase while the lark mounts and, still mounting, disappears.

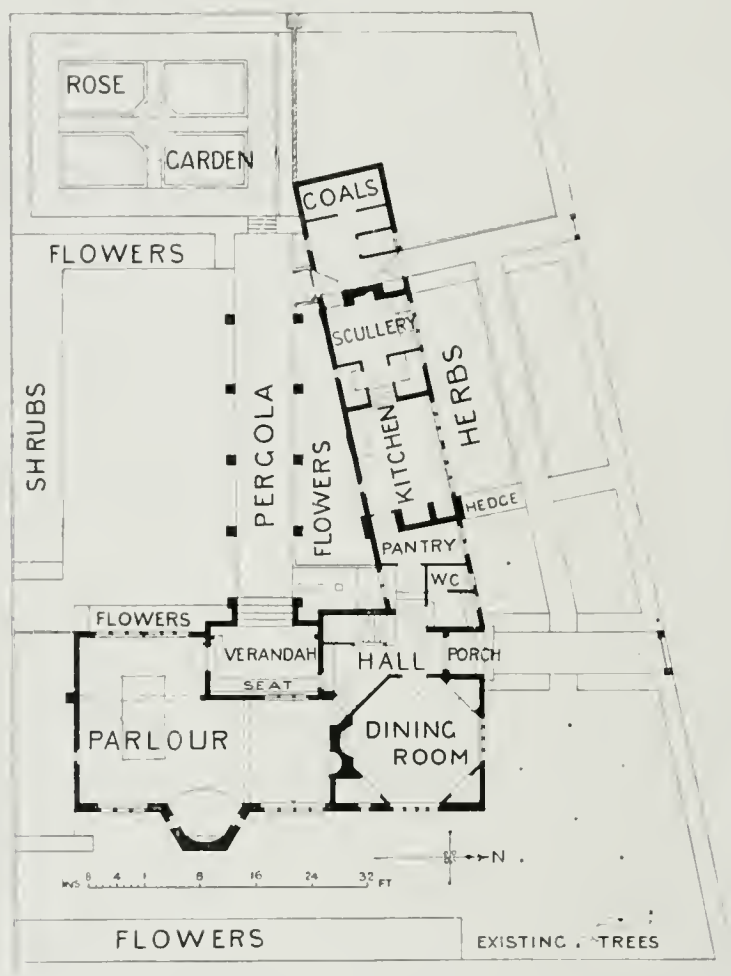
It may be that East Anglia is no richer in feathered life than the rest of England, but, for me at least, its birds have conspired to make an urgent impress on the mind. Not many miles from Frinton is a village church where at vespers one summer evening the birds seemed to have won a peculiar dominion. Two swallows flew in and out through the open porch,



176.—HALL AND STAIRS.

while the lesson told of the ravens' ministry to Elijah, and the psalm was of the young ravens which cry. On the bench-end was carved a pelican in her piety, and on a hatchment there gleamed the tarnished gold of a phoenix. The church was dedicated to St. Lawrence; but it seemed a mistake, and that in some sort the Poverello had been defrauded of his own, for St. Bonaventura's story of St. Francis came insistently to the memory: "When by reason of the twittering of the birds, they could not hear

each other reciting the hours, the holy man turned unto them, saying: 'My sisters the birds, cease from singing, while that we render our due praises unto the Lord.' Then the birds forthwith held their peace, and remained silent until, having said his hours at leisure and rendered his praises, St. Francis again gave them leave to sing. And, as the man of God gave them leave, they at once took up their song again after their wonted fashion."



177 —GROUND PLAN.

CHAPTER XXX.—BISHOPSBARNS, YORK.

Designed by Mr. Walter H. Brierley—A Pebbled Forecourt—Ingenious and Practical Planning—The Traditions of Yorkshire Building—The Right Use of Materials.

BISHOPSBARNS derives its delightful name not from any barnlike quality in itself, but from the fact that its site belonged to the See of York, and that barns were on the spot where the house now is. It stands in a suburb of York, but Mr. Brierley has so ingeniously placed it on its site that it lacks no country quality either in plan or treatment. As the site is not deep from north to south, no attempt was made to secure a front garden, but the house is set back from the road just so much as was needful to provide an open forecourt. This has been paved with black and white pebbles from the beach at Flamborough in a design of plain chequers, which have this large advantage, that they give an air of coolness to a colour scheme dominated by the rich red brick of



178 — THE ROAD FRONT



179.—THE SOUTH FRONT.



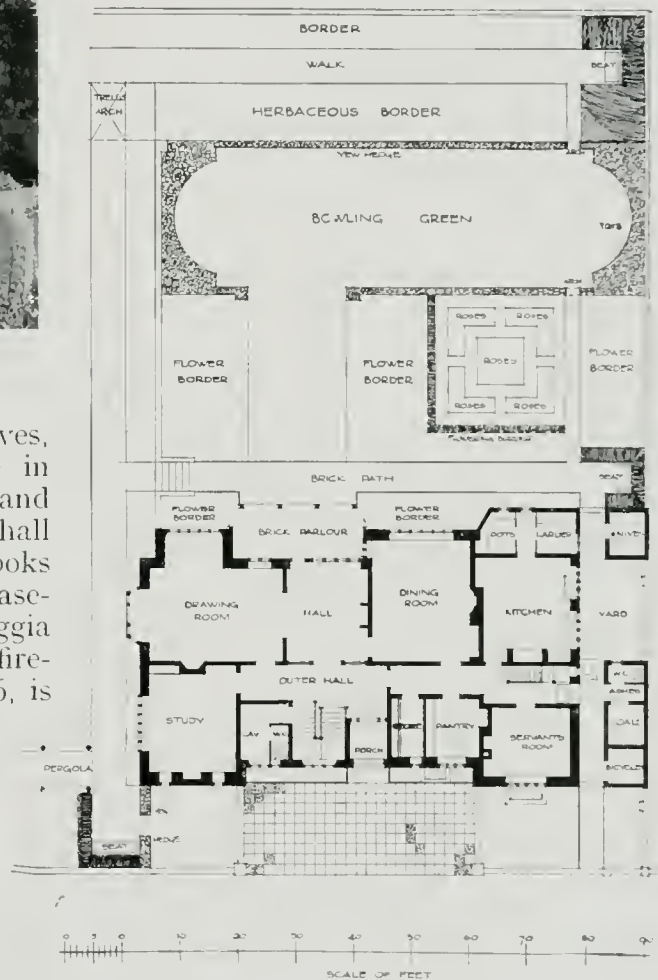
180.—FROM THE SOUTH-EAST.



181.—THE LOGGIA.

for the charming effect it gives, but it is possible only if done in picked pine, free from defects and perfectly seasoned. The sitting hall is a good room to sit in, and looks out through a long range of casements to the brick parlour or loggia which faces due south. The fireplace, which appears in Fig. 186, is of unpolished Hopton Wood stone, a material of so quiet a colour that one marvels it is not more generally used for such purposes. Separated from the sitting hall by wide folding doors is the drawing-room. On the other side of the sitting hall is the dining-room, with doors both from

the house itself. Such paving has the practical advantage that it needs no up-keep as does a gravel drive. We pass through a lobby into the staircase hall, separated from the sitting hall by a screen of stout square-wrought balusters. Here and elsewhere throughout the house, panelling and doors have the look of satinwood, but they are made of Kauri pine untouched save for elbow and wax polishing. This is an admirable treatment and inexpensive



182.—GROUND PLAN.

the entrance hall and from the kitchen quarters. The loggia or brick parlour is so spacious that in summer many meals are taken there. As it is set under the main roof and thus protected fully from east and west, it is practical in every way. In this word "practical" one reads the reason for success at Bishopsbarns. The arrangement of the house (see Fig. 182, for the plan) is a compendium of domestic comfort, and makes for a perfect organisation of household affairs. The kitchen is a business kitchen, with a capacious sink, and the larder and pots-room open from it. There is no scullery, and none is needed, for all work is done in the kitchen, and the servants' sitting-room is the place for their meals. This plan need not absorb more space than the



184. THE STAIRCASE.



183. THE SOUTH GABLE.

provision of a scullery involves, and it adds vastly to the servants' comfort. The tradesman's entrance is well away from the kitchen, which is placed so that there is no traffic through it, and the art and mystery of cooking can thus be pursued without interruption. In the housemaid's pantry there are three sets of cupboards, for glass, silver and china respectively. The lower range is kept for the things in daily use, the upper series is consecrated to spare sets. Here is fixed a gas stove, a thoughtful arrangement which prevents the kitchen being disturbed by so light a matter as the preparation of afternoon tea, and leaves the field clear for the later solemnities of dinner. Next to this pantry is the storeroom,

a sanctuary of capacious cupboards, where also flowers may be arranged. Altogether it would be difficult to devise a plan for the working quarters of a house more convenient for their purposes. We go upstairs by a simple, spacious stairway, to find a scheme of floors which has many merits. The corridor runs east and west, and, with the outer hall below, divides the house in an ingenious fashion which gives a first floor only on the south side, where are the principal bedrooms, and first and second floors on the north side. The first of the latter is taken up chiefly by store-rooms, housemaid's room, etc., and the second by the servants' bedrooms. This enables the ground floor and first floor rooms on the south side to be lofty (a necessary condition where, as in the drawing-room, the ceiling is arched). At the same time, it gives plenty of light and pleasant rooms on the north, for the extra space on that side is gained by keeping the ground floor offices low, height being there needless and, indeed, wasteful. The exterior of the house is characterised by that breadth of treatment and sedulous care for sound building which belong to the architectural traditions of Yorkshire, and find no more successful exponent than Mr. Walter Brierley. A great architect of the last century, who lacked a reputation for designing cheap buildings, used to say, "People forget about the expense of building. They never forget bad work, for it is always there to remind them." There is a massive commonsense about this observation,



185.—THE DRAWING-ROOM.



186.—THE SITTING-HALL.

which one wishes could make it more widely accepted by those who build. It has obviously been in this spirit that Mr. Brierley designs for himself and others.

Anthony Trollope made a jesting reference to an architectural truth when he commented on the taste in dress of one of his characters, "She well knew the great architectural secret of decorating her constructions, and never descended to construct a decoration." At Bishopsbarns there is no line and no decoration that does not arise out of the nature of the materials and their workmanlike use. Both bricks and tiles are hand-made; the former are only 2ins. thick and of a rich red, while the latter are a full inch thick and have weathered to a dark brown. Ignorance in the right use of materials drives people to make bricks thick when they should be thin, and tiles thin when they should be thick.

For the garden at Bishopsbarns there can be nothing but praise, for though it is small the best use has been made of the available space, and its planting was devised by Miss Jekyll. It is superfluous to say more than that the colour schemes are worthy of her, and that for summer and winter alike they were worked out in consummate detail. Sitting in the loggia, one sees across the warm brick paving of the path the grey of stachys receding through the light turquoise of Japanese iris and the powerful blues of delphinium to the backing of deep green in the trim yew hedge. Figs. 181 and 183 show what fine play is made with lupins, and enough can be seen to establish for Bishopsbarns the charm of its setting.

CHAPTER XXXI.—REDHOLM, WALTON HEATH, SURREY.

Designed by Mr. P. Morley Horder—Seneca on House Building—And John Addington Symonds—A Well Placed Sitting-hall and Gallery—Questions of Cost.

“NOT merely for our body, but also for our moral character, we ought to select a wholesome residence.” It is a pretty question for the casuist to decide whether Seneca, if he had played golf, would have regarded it primarily as the moral influence or as a bodily diversion. Certain it is that he would have approved vigorously of anyone who, like Sir James Stevenson, decided to build a house by such a golf course as Walton Heath, and to secure for it so pleasant an architectural shape as Mr. Morley Horder has given to Redholm. If we jump from the Roman philosopher to recent days, we find so acute a critic as John Addington Symonds repeating Seneca's thought in other words. “Architecture teaches nothing, tells no story, offers no allurements to the senses, imitates nothing. Such immediate appeals to the sensibilities it leaves to the figurative arts. . . . Yet experience leads me to think that there are numerous human beings in each nation who do receive powerful and permanent tone from the impressions communicated to them by architecture.” What Symonds thought forty years ago is passing into common acceptance. If it were not so, it would be impossible to explain the high level of the domestic building of to-day. People realise how largely the pleasure and good of life are influenced by material environment, and demand that they shall be pleasantly and well

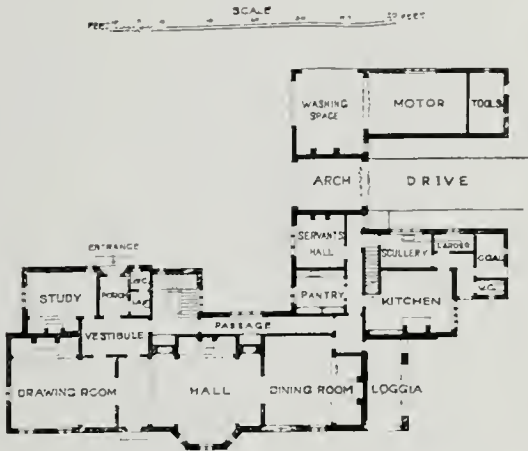


187. ENTRANCE COURT FROM NORTH-WEST.



188.—REDHOLM FROM THE SOUTH-EAST.

impressed. That desire stimulates the invention and fancy of those who practise the art of architecture, which consequently marches forward to a steadily increasing standard of merit. So far the influence is bearing chiefly on



189.—HOUSE PLAN, GROUND FLOOR.



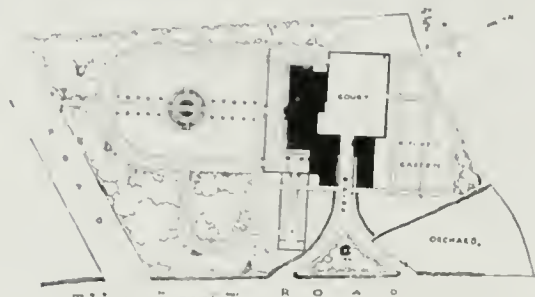
190.—THE HALL BAY.



191.—THE STAIRS

house-building, for we are an individualistic people, and our homes are the most real buildings we know. When the same interest is awakened in public buildings, and their fitness and beauty become a matter of personal concern to the citizen, architecture will have once more reached the position of the Mistress Art—but that ideal condition lingers. Meanwhile the gathering together in a district of many houses of merit helps to focus and establish public taste. Among the growing places which encircle London and are something larger and richer than villages, while they escape the reproach of the name suburb, Walton Heath takes a high place. The quality of

its houses varies, but when it began to expand its village character, good fortune directed to it some able architects who set a good standard, and this has been well maintained.



192.—GARDEN PLAN.

Every site brings its own problems of planning, and one of them at Redholm was to ensure privacy for the entrance court. This has been well achieved, if in somewhat unusual a fashion, by grouping the servants' quarters at the east, or approach side, and one carriage road therefore suffices. The kitchen premises are entered by a door on the east side of the archway which goes under the servants' bedroom wing and divides the house from the garage. Though none of the domestic offices overlooks any part of the garden, they are sunny and cheerful rooms.

The other important feature of the plan is the sitting-hall with its gallery (Fig. 193). It does not run up quite the full height of two storeys, because an admirable attic sitting-room has been provided above it, with a balcony over the big bay, from which the wide views to the south may be enjoyed. On either side of the sitting-hall are the dining-room (Fig. 194) and drawing-room, with which it communicates by folding doors. Over the hall fireplace is the gallery with its delightful fretted balustrade, which appears in Fig. 193. Mr. Morley Horder has skilfully avoided those defects of draughtiness and lack of privacy which too often belong to a two-storeyed



193.—THE HALL FIREPLACE AND GALLERY.



194.—FROM DINING-ROOM TO HALL.

hall with a gallery. The latter, though used as a passage-way for the first floor, has a door at each end. Moreover, the hall itself is not a thoroughfare, as there is a passage behind the fireplace which leads from the kitchen offices to the vestibule and main entrance. The study is placed as such rooms should always be—immediately adjoining the vestibule, so that a business visitor does not pass any of the doors to the family rooms.

The treatment of the exterior is simple, and the tall bay of the hall makes an interesting feature of the south front. The walls are of red bricks, 2ins. thick, and the roof of hand-made tiles. Despite the fact that the detail of the interior woodwork, such as the staircase (Fig. 191), is markedly interesting and refined, Mr. Morley Horder, always an ingenious economist in the carrying out of his designs, contrived that the cost of Redholm should work out in happy pre-war days at a figure which represented about half the price per cubic foot which needs to be expended to-day on a cottage. This confirms what I have so often emphasised—that good design and sound building do not necessarily mean costly building. Much depends on local conditions and the nature and cost of the materials chosen, but more on the skill with which they are employed.

CHAPTER XXXII. MOUNT BLOW, GREAT SHELFORD.

Designed by Sir Edwin Lutyens—Horace Walpole on Deliberate Trees—Mass, Symmetry and Proportion—Repose in Architecture—Dutch Brickwork—A Notable Plan—Charles Lamb and Staircases.

MOUNT BLOW (once called Middlefield) looks southwards down a gentle slope over a characteristic stretch of Cambridgeshire farm lands. The gardens were on paper only when the photographs were taken, and the building, therefore, owes nothing in its pictures to the charm which Nature adds with a setting of tree, shrub and flower. It is in such early days of the surroundings of a house that one remembers with sympathy the irritation of Horace Walpole. "The deliberation with which trees grow is extremely inconvenient to my natural impatience. I lament living in so barbarous an age, when we are come to so little perfection in gardening. I am persuaded that a hundred

and fifty years hence it will be as common to remove oaks a hundred and fifty years old, as it is now to transplant tulip-roots." He wrote this in 1748, and his limit of time is passed by twenty-four years, yet the promised specific for ready-made forests lingers. Perhaps, however, he did not expect it in a large sincerity, for he also prophesied whole groves of humming-birds and tame tigers taught to fetch and carry. In any case, if it was an ordeal to show Mount Blow without the framing which it has since achieved, its success is at least owed to no external aids. Sir Edwin has done nothing more austere, nor indeed can one imagine a country house relying more exclusively on the qualities of mass, symmetry and proportion. There is nowhere an external moulding but in the windows and doors, which are of extreme simplicity, and in the subtle line of brickwork which marks the slight recessing of the lower part of the projecting wings on the north front. The perfect suavity of the lines of the roofs,



195. —THE ENTRANCE DOOR.



196. THE ENTRANCE FRONT.

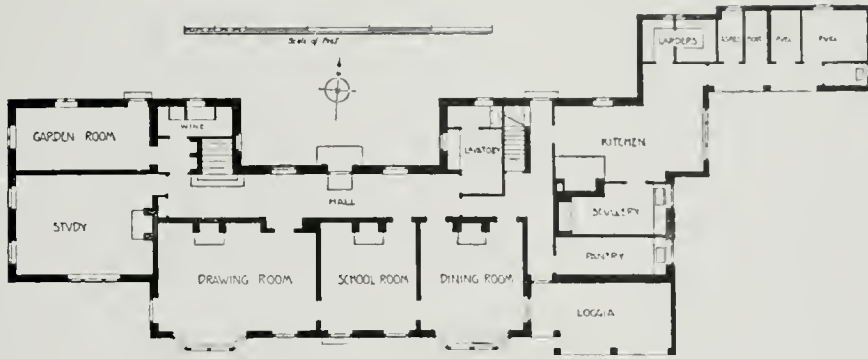
which are kept in harmonious and unbroken planes, the masculine tower-like bulk of the three chimneys, the windows few but large, the dormers with their angles swept in generous curves so that they grow organically out of the roof—all these things produce an effect of extraordinary repose.

The picture of the entrance door (Fig. 195) gives some hint of how the mass and outline are helped by the texture of the bricks and tiles. The house is not large, and its scale is made the greater by the smallness of the bricks. They came from Holland (needless to say, they are hand-made) and are only 7ins. long by 1 $\frac{3}{4}$ ins. thick. There is a charm about Dutch bricks which it is difficult to explain. Though they are well made and hard, their faces have that hint of cushion shape



197.—FROM THE SOUTH-WEST.

which lets the play of light send a ripple of colour over the wall. The wide white joints, more plentiful than in normal English brickwork, help to give a roughness of texture which adds vitality to the surface. Happily, English brick-makers are realising that for buildings that belong to architecture the day of machine-made bricks is over, however useful they may be in engineering works. Already hand-made bricks have been produced which touch a very high level of achievement, and there is a growing tendency to improvement. It need not be doubted that the study of the methods used in Holland, where the tradition of hand-making never died out, will serve as a stimulus to bring the English clay-worker to the same level of perfection. These bricks are another example of the effects which are to be got simply by wise choice of materials; for no small part of the charm



198.—GROUND PLAN.

of Mount Blow would be lacking had they been of ordinary size and inferior texture.

The simplicity which informs the exterior is carried into the treatment of the rooms. The fittings throughout are of the plainest and least expensive. In the



199.—IN THE DRAWING-ROOM.



200.—THE STAIRCASE PILLAR.

drawing-room a little more elaboration has been allowed in the mantelpiece (Fig. 199), but even that maintains the prevailing note of gravity. The doors are all of two panels only, and the lock handles are very small round knobs. The windows in all the rooms except the attics are sliding sashes, for the site is so wind-swept that casements would have been hopelessly inconvenient. The sash-bars are half round in section, and their stoutness adds no little to the general effect. Some people have the idea that heavy bars cut off too much light, and this may be true of town houses with little windows. At Mount Blow, however, there is not a room in the house but is lit not only well, but brilliantly. The loggia is conveniently placed with doors from the dining-room and from the kitchen quarters.



201. —FROM THE NORTH-EAST.

and makes a fine open-air meal-place. From the bedroom above the dining-room a casement door opens on to the flat roof of the loggia.

The gaiety of the main staircase is a brilliant foil to the gravity that rules everywhere else. The single twisted pillar sends the mind back to a letter that Charles Lamb wrote to Coleridge. He had received from Cottle a copy of "*Alfred*." "When he is original," writes Elia, "it is in a most original way indeed. . . . Serpents, asps, spiders, ghosts, dead bodies, *staircases made of nothing, with adders' tongues for bannisters*. What a brain he must have!"

It would be a libel to liken Sir Edwin Lutyens' delicately turned balusters to adders' tongues, but the pillar suggests just that delightful hint of extravagance

in design which brings Lamb's criticism to the memory. That is not to say that tradition has been flouted, for a doorway at King's Lynn of 1708, attributed to Henry Bell, has a pair of twisted Corinthian columns which strike the same attractive note. The staircase itself is somewhat unusual in its equipment, and would not be convenient where old people lived. In some places—Birmingham, for example—no staircase is permitted to be built which lacks a hand-rail on the open side, or a wall-rail on the other. Neither is to be found at Shelford, and the ascent would offer considerable difficulties to the infirm. That, however, is a small point, to be corrected easily enough by fixing a wall-rail, or, better still, a stout cord running through ring brackets. The outstanding fact remains that in a house notable for breadth and sobriety Sir Edwin's has given rein to his fancy and produced a feature which offends against no rule of reasonableness and yet entertains us hugely.

Mount Blow is altogether a shining example of the admirable results which come from a mastery of line and proportion. As one drives to Shelford from Cambridge, the eye is tired by the range of architectural mediocrities lining the pleasant roads that lead from the colleges to the open country. Here, however, is a home to which one turns gratefully as to the shadow of a great rock in a weary land.

CHAPTER XXXIII.—MERROW MOUNT, HUNTERCOMBE.

Designed by Mr. Oswald Milne—Discipleship not Copyism—Hopes of a New Tradition—Decline of Picturesqueness—Difficulties of Plain Design.

HUNTERCOMBE has so pleasant and so unspoiled a neighbourhood that it deserves to have houses of such merit as is shown by Merrow Mount. It is in no disrespect to its author that I note a quality in its design which marks him here as a disciple of Sir Edwin Lutyens. That is to say no more than that he has relied on the same sober English tradition which has inspired so much of Sir Edwin's best work during the last fifteen years, and that he has interpreted it in the same spirit. The reminiscence is emphasised by the fact that he has used an idiom of Norman Shaw's—the tall narrow oriels seen on the entrance front with which Sir Edwin has more than once made successful play, and that the wall materials, the light blue Berkshire brick, with a soft bloom and bright red quoins, have often been employed by the latter architect with notable success.



202.—ENTRANCE FRONT FROM THE NORTH-EAST.

I write this with some misgivings lest I should be suspected of accusing Mr. Milne of copyism. I am mindful of an angry letter of long ago which followed the innocent suggestion that a house, of which I had written with appreciation, owed something to a notable work by Professor Lethaby. If it is an honour for a Lutyens or a Lethaby to set sound fashions in plan or elevation, which may by their essential virtues grow into something like a tradition: it is no less honourable in their younger brethren to recognise the reasonableness or pleasant mien of such conventions and



203.—SOUTH FRONT FROM THE WOOD.

to develop them on personal lines. What English domestic architecture has lacked most painfully during nearly a century of wandering fancies is a body of doctrine in design, something by which the rising generation could stand with some assurance.

If Sir Edwin Lutyens and others have succeeded—it is far too soon to say with any assurance that they have succeeded—in bringing something of cohesion into the domestic work of to-day by their adhesion to sound traditions joined with personal inventiveness, so much the better for the architecture of the next twenty years. People grow weary of warring



204.—GARDEN FRONT FROM THE WEST.



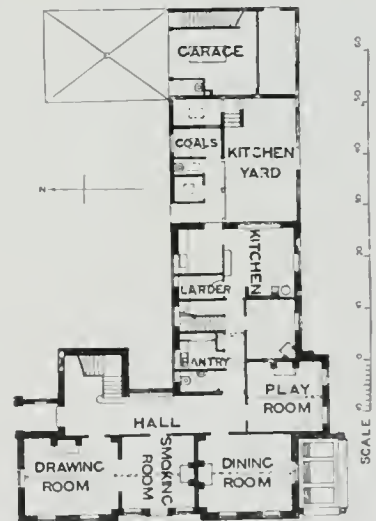
205.—HALL TO STAIRS.



206.—THE WEST SIDE.

eclecticisms and show a tendency to exclaim that there is too much architecture about the plain business of building a house. Picturesqueness has been too conscious an aim, and is, indeed, the line of least resistance. The plain house which relies for success on the right proportions of its mass and a nice balance between solid and void is a very difficult enterprise, and demands of an architect a concentration on essentials which can be evaded by the inventor of quaintnesses.

The plan of Merrow Mount is on straightforward lines, with the four living rooms facing west and south and a convenient loggia at the corner, with a bedroom balcony above. The garage is sufficiently connected with the main block by the enclosing walls of the kitchen yard and groups attractively with it, as is seen in the photograph taken from an opening in the neighbouring wood (Fig. 203). The garden was very young when it faced the camera, but the illustrations show that it has been



207.—PLAN.

planned on good lines, and that done, Nature and good horticulture will soon bring a reward—probably, indeed, have done so since I saw the house a few years ago. The garden designed by Mr Milne at Drakestone, Stinchcombe, illustrated in Volume II of this series, was as successful in its treatment of a hillside as Merrow Mount will prove to be in its management of a flat site, when time and care have done their work.



208.—SOUTH TERRACE.

CHAPTER XXXIV.—BENGEO HOUSE, HERTFORD.

*Designed by Mr. Walter Cave—Sanity in Architecture—Thoreau on Furnishing—
The Importance of Escaping the Inessential—Old Furniture and New.*

BENGEO HOUSE stands scarcely twenty feet from the road and a rather high wall shuts out the lowest storey from view. Mr. Walter Cave treated it on pleasant Georgian lines, and as both north and south fronts follow the same motive, the garden elevations explain the whole.

It is difficult to say whether one is more satisfied with the house within or without, for sanity is written all over it. The Luton brick walls, of a colour in which grey, purple and brown mingle, have an air of ripeness which is enlivened by the bright red of the quoins, while tiles which came from a demolished malting at



209.—FROM THE SOUTH-WEST.



210.—THE SOUTH-EAST CORNER.

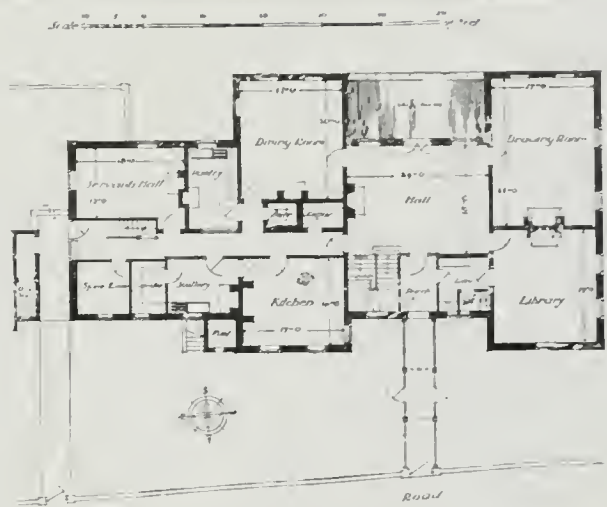
Ware make a rich crown above the boldly treated cornice. We reach the vestibule from the street door by a covered passage, and through it enter a charming spacious hall, with the staircase rising from its corner (Fig. 214). From the hall open the three chief sitting-rooms. In the drawing-room, as Fig. 213 shows, is a fireplace of considerable merit, with a hob-grate of an old pattern which always looks well. We go up the staircase, very well lit by a tall window in three tiers, to the first floor, where there are eight bedrooms, and so to the attic floor, which boasts nine. Though the latter are partly in the roof, and though, moreover, Mr. Cave has kept the dormers within reasonable dimensions, so that from without they are in scale, the rooms are bright and charming. Everywhere there are cupboards and household dodges of various sorts to make easy the working of the house. The simple fact is that it is soundly planned and thought out in every



211.—THE GARDEN FRONT.

detail, and there are no architectural fads.

Too often an architect's intent is defeated by his client's unhappy activities in furnishing; but here is a house where moderation and taste directed it. It is hardly possible to be too insistent against the overcrowding of rooms with furniture. The Early Victorian passion for what-nots cannot, however, be dismissed as incredible. They and the litter that covered them represented a decorative policy very dear to people. Though the what-not is dead, the spirit that created it is very much alive. Few of us have the courage to abolish the inessential, whether in furniture or ornaments. Thoreau was brave. "I had three pieces of limestone on my desk," he wrote at Walden, "but I was terrified to find that they required to be dusted daily, when the furniture of my mind was all undusted still, and I threw them out the window in disgust." We need not take so feverish a hate to household gods as did the "transcendental Yankee" of Stevenson's phrase, but it would be wise to accept his policy to the length of keeping them few and fit. Our forefathers were content to begin home-making with a little, and gradually to add a fine chair here and a bedstead there, each beautiful of its sort, and meanwhile to sit and lie on simple utilitarian things, till they all in their turn were replaced by more as beautiful. Perhaps it took a lifetime to fill the house worthily, but it is precisely to this policy that we owe the lasting construction and decorative charm of old furniture. The passion for filling a house immediately is partly responsible for the shoddy stuff that passes for furniture to-day. There is at



212.—GROUND PLAN.



213.—DRAWING-ROOM FIREPLACE.



214.—THE HALL AND STAIRCASE.

least comfort in the knowledge that posterity will have little opportunity to gird at us for our folly in acquiring such things, for time and use will resolve them into their original number of pieces before they can give evidence against us. The love of possession is not in itself an evil, provided that the aim is for quality, and not for quantity. Great merit in furniture must always be sought in hand-made work, and there is a plenty of fine modern furniture to be bought if people will pay for it. Machine-made things may be, and often are, admirable, but it becomes an absurdity when a scrap of carving here or a patch of inlay there makes them masquerade as the work of a live craftsman. It is a good plan, therefore, to begin by acquiring (if funds are limited), plain, unornamented furniture, void both of offence and pretence, and gradually to replace it, as the exchequer allows, with examples, whether of fine modern work or of genuine old work, but all the best of their kind. Above all, the policy is to have nothing that is not actually needed. Once more to quote Thoreau, "at the present our houses are cluttered with furniture, and a good housewife would soon sweep out the greater part into the dusthole and not leave her morning's work undone." That is as true to-day of England as it was of Concord in the eighteen-forties.

CHAPTER XXXV.—CRAY, SHIPLAKE.

Designed by Mr. M. Maberly Smith—Brickwork and Its Limitations on Design—Variations in Floor Levels—An Analysis of Building Costs—Hospital Details in the House—The Cost of Plastering.

THOUGH Shiplake is just within Oxfordshire, on the broad tongue which that county pushes down into Berkshire, it belongs to the latter as far as building traditions go. Berkshire is essentially a brick district, for Reading and its surroundings yield clays which are not surpassed in England. It is unfortunate that those who build thereabouts do not always realise that this wealth of brick-earth in some sort imposes conditions of design which they should not neglect. It is true that the builders of historic houses in the neighbourhood, such as Shaw House, Newbury, were fain to use stone for their mullions while their walling was of brick, but there was a good reason for it. The scale of such great buildings makes reasonable a diversity of material which becomes petty where a smaller house is concerned. Moreover, in the case of Shaw House, built at the end of the sixteenth century, it is doubtful whether the local clay-workers were equal in their technique to the making of special moulded mullion bricks, such as were used in the next century on such all-brick buildings as the Town Hall at Watlington. It is undeniable that small houses give a greater feeling of unity by their design when it is found practicable, as at Cray, to keep to one material. Nevertheless, this fidelity to brick brings in its train certain limitations.



215.—LOOKING INTO THE PORCH.



216.—THE ENTRANCE FRONT.

The cornice, for example, is of limited projection. Though special bricks for this purpose were made, a heavy cornice, such as is often seen in stone or wood, could not be built of them without recourse to unsatisfactory devices. In the result, therefore, the material is found to have played an important part in affecting the design, which is as it should be. Equally important in affecting exterior design is the plan, and Cray affords a good example of this. The general scheme of the house is dominated by the main sitting-hall, which runs up two storeys. On the ground floor it divides the dining-room and kitchen quarters from the other sitting-rooms, and on the first floor the visitors' wing from that dedicated to the children. There are objections to this type of plan, but it is at least clear that no other gives quite the same sense of spaciousness. Its disadvantages in this case are that the levels of the first floor vary a good deal. The gallery overlooking the hall is on the same level as the children's wing, but four steps divide it from the visitors' wing, and there are three steps between the visitors' double bedroom and dressing-room, four between the gallery and the chief bedroom, two from the latter to its dressing-room, and two again between gallery and dressing-room. Altogether the bedroom plan strikes the visitor as being a little complicated. If there are old people among the inhabitants, this is not a good feature, and even younger folk may trip. On the other hand, a variety of levels creates interest and gives a rather rambling and pleasantly haphazard air to the house. It brings a Nemesis, however, in the garden elevations. The lofty hall has a floor above it, with four large bedrooms, involving an outcrop from the roof and disturbing that straightness of roof-line which is always desirable where possible. Except for this, the exterior treatment is reposeful.



217.—THE MIDDLE OF THE GARDEN FRONT.

One of the things that puzzles the layman in building matters is to know where the money really goes, how much is represented by walls and how much by interior fittings, etc. Mr. Maberly Smith kindly allowed me to dissect the accounts of Cray, which enable me to set out the following table of percentages. Although the total figures would be absolutely misleading in respect of a house built before the war, I have no reason to believe that the proportion of costs as between different trades has varied seriously between 1911 and to-day.



218.—FROM THE EAST.

| | |
|---|-------|
| Preliminaries and sundries, <i>i.e.</i> , scaffolding, etc. | 3.5 |
| Excavating for foundations, brickwork and drainage system (outside the house itself) | 30.6 |
| Mason, including hearth and paving stones | 2.2 |
| Roof-tiling | 2.5 |
| Carpenter, <i>i.e.</i> , roof timbers and boarding and floor joists | 6.5 |
| Joiner and ironmonger, <i>i.e.</i> , wood block flooring, doors, windows, stair-cases, skirtings and oak panelling, cupboards and locks, etc. | 21.2 |
| Founder and smith, <i>i.e.</i> , rain-water pipes, firegrates, electric light, bells and house telephone, hot-water heating and supply systems. | 17.4 |
| Plasterer, <i>i.e.</i> , to inside walls, also wall tiling and patent cork flooring in some rooms | 8.6 |
| Plumbing, <i>i.e.</i> , sanitary work, baths, etc. | 4.5 |
| Glazier, to windows | 1.5 |
| Painter | 1.5 |
| Total. | 100.0 |

In considering this splitting up of the various trades which go to the building of a house, certain facts that are, in some sort, special to Cray must be borne in mind. The item of excavating and bricklaying is necessarily high because Cray is built wholly of brick, and the mason's proportion is trivial. In a stone-built house the proportions would be almost reversed, but not altogether, because excavating for foundations is often put with bricklaying, whatever the chief materials of the walls. The percentage applicable to joinery and ironmongery is high for the very good reason that many of the interior fittings and the whole of the external work, such as windows, are of teak. This is in pursuance of Mr. Maberly Smith's rule to avoid painted woodwork externally, in order to keep the cost of maintenance at the lowest point. Mr. Maberly Smith has had considerable experience in hospital design, and teak is one of the trump cards of the hospital architect.

Of a deep red, much darker than mahogany, the ordinary varieties do not present a very attractive grain; but it is quite easy to get picked figured pieces for use in doors, panelling and staircases, as has been done at Cray. This is not, however, the only point at which hospital experience has gone to improving the hygienic conditions of the house. In the bedrooms and passages the angles between floor and skirting and floor and cornice have been rounded so that dust may not readily lodge. In the kitchen and wherever water may be spilt the wall tiling is finished at the floor level with rounded angles, and the floors are covered either with tiles or with a special concrete-like composition, of which the basis is cork, hard, warm and impervious to water. All these things make for sanitary perfection in the house. They render impossible the observation made by a man whose attention was drawn to a new house that had rapidly taken on an early look of antiquity—"So aged that it makes me suspect the drains." Another very neat provision, calculated to ensure perfect cleanliness, is the series of plate-glass shelves in the larder, supported on skeleton iron brackets. Nothing shows dirt so readily as glass or can be so easily cleaned. It is important, however, to bear in mind always that such fittings cost more than an



219.—THE HALL.

ordinary deal shelf, and the cumulative effect on cost of such thoughtful design, even in small things, is considerable when applied throughout the house.

Included in the joinery accounts also are the many cupboards, which do so much to make the house workable, notably the cedar-lined dress cupboards which appear on the first-floor plan. It should be remembered that while such features add to the cost of the building, expenditure in furnishing is proportionately reduced.



220.—THE HALL GALLERY.



221.—THE HALL FIREPLACE.

The heading "Founder and Smith" is very comprehensive, and includes among other things the very important items of hot-water supply and heating apparatus. These two together represent over seven per cent. of the cost of the building, a serious proportion; but a house is vastly uncomfortable if either installation is inadequate, and clients are unwise who try to effect large savings in this direction. When we come to "Plasterer," there is, of course, little opportunity of making savings in respect of simple wall plastering, but such admirable details as a curved angle all mean expenditure. For example, such an

angle between wall and ceiling provided throughout a house like Cray would cost to-day at least £70, and probably £80. Wall tiling in bathrooms, kitchen premises, etc., is a delightful thing to have, but at Cray meant the expenditure of a sum no less than two and a-half per cent. on the total cost of the house. This analysis of the costs of the various elements that go to the equipment of a thoroughly well appointed house should be of value as indicating roughly the directions in which expenditure flows most freely, and where, accordingly, the stream may be dammed when necessary.



222.—THE LARDER.



223.—PLAN OF GROUND AND FIRST FLOORS.

CHAPTER XXXVI. FEATHERCOMBE, HAMBLETON, SURREY

Designed by the late Ernest Newton, R.A.—A Pupil of Norman Shaw—A Typical Newton Plan—Georgian Work—A Quotation from Walter Pater.

THE site chosen for Feathercombe is one of the most beautiful in Surrey, with views stretching across to Black Down and Hindhead. It is close by Hydon Hill, secured a few years ago as an open space for public enjoyment. Amid these attractive surroundings Ernest Newton placed a house characteristic of the refined temper of design which we associate with the man whose death early in 1922 robbed architecture of one of its notable ornaments. Newton achieved his greatest successes in the sphere of domestic work rather than with buildings of a public sort. He is one of the band of artists whose career was associated with Norman Shaw, perhaps, next to Sir Charles Barry, the greatest figure in nineteenth century architecture. Although Ernest Newton's architectural method is distinctive, it is possible to see the influence of



224.—FROM THE SOUTH-WEST.

Norman Shaw's later manner in a marked devotion to sobriety of planning and dignity of treatment. Feathercombe is entered from the east side, and a double vestibule and long corridor lead to a central staircase hall from which a pillared porch gives on to the south terrace. The plan is an H with the servants' quarters in a north wing, a favourite disposition with Newton. In the east stroke of the H are the hall, the study and dining-room, the latter separated from the kitchen only by a passage.

In its western stroke are the three general living-rooms. The staircase is treated as a simple trellis, and some of the fireplaces, as, for example, the two which appear in Figs. 233 and 234, show an earlier motif than the exterior of the house would lead us to expect. In the main, the house takes its character from the eighteenth century, but that is not to say that it does so



225.—ENTRANCE PORCH.



226.—HOUSE FROM FORECOURT.



227.—THE GARDEN FRONT.



228.—TERRACE AND GARDEN PORCH.

in an imitative manner. Reference is made often in this volume to the revival of the Georgian spirit in architecture, to the movement which bids fair to make the very word Georgian faithful and descriptive of work in the days of the reigning George. And while there is frankly a return to a definitely classical atmosphere there would be little substance in any charge of pedantry. It cannot be said fairly of modern "Georgian" houses that they are built to be looked on rather than to be lived in, as a wit said of some houses of his day. In the Imaginary Portrait of Duke Carl, who brought the daylight of the classic ideal to his sleepy little State of Rosenmold,

Walter Pater draws a fascinating picture of the æsthetic emotions of the young prince. "The daylight . . . came in the somewhat questionable form of the contemporary French ideal in matters of art and literature—French plays, French



229-230.—PLANS
OF GROUND AND
FIRST FLOORS.



231.—VIEW FROM THE GARDEN ENTRANCE.

architecture, French looking-glasses—Apollo in the dandified costume of Lewis XIV. Only, confronting the essentially aged and decrepit graces of his model with his own essentially youthful temper, he invigorated what he borrowed; and, with him, an inspiration towards the classical ideal, so often hollow and insincere, lost all its affectation."

We may regard this eighteenth century portrait as not unfairly indicative of the main tendency of the domestic architecture of to-day. The more able of the men who have recreated a sane and modest classical tradition invigorate what they borrow, if, indeed, it is fair to say they borrow.

No doubt there are others whose use of various historical forms shows no assimilation and may merit the charge of insincerity, but no age can be justified by its worst work. Indeed, with rare exceptions it is only the best work of any period which has survived the tempests of succeeding fashions. At few periods could the artistic output, in its unsifted bulk, have shown well against the picked



232.—HALL AND STAIRS.



233. THE INNER HALL.

survivals of preceding times. If the best work of to-day can faithfully be said to have disregarded the "aged and decrepit graces" of the eighteenth century—and praise of that time, to be reasonable, must be limited to carefully chosen examples—we have every reason to be satisfied with our own Georgian movement in the world of building. It is true, at least, that Apollo wears no dandified costume, but goes soberly clad in trappings as reasonable to-day as they were nigh two centuries ago.



234 —DRAWING-ROOM.

CHAPTER XXXVII.—KENNET ORLEY, WOOLHAMPTON, BERKSHIRE.

Designed by Mr. Mervyn Macartney—A Note on Porches—The Single Storey Kitchen Wing—And Its Advantages—A “Barrel” Serving Hatch—Kitchen Range—Hand-made Tiles.

IT is fitting that a house by Mr. Mervyn Macartney should follow one by Ernest Newton, for the two were close associates and friends in Norman Shaw's office, and the life's work of both has the same qualities of dignity and reticence. Kennet Orley was designed by Mr. Macartney for his own occupation and stands on the flank of a steep hill. No small difficulty arose in the making of the drive, for the ground slopes sharply to the south, which made needful great stone bastions to support the garden terraces. We approach the house past the little forecourt of the garage and the long, low roof of the kitchen quarters, to enter by a porch of interesting form, its wing walls curved on plan and built of brick, enlivened by projecting bands. It is a sound architectural instinct that seeks to emphasise the entrance by beautifying the porch. The hearth is the most intimate symbol of the comfort and privacy which are the essence of home life, but the porch seems to guard the going-in, and conjures up to those without a vision of the hearth. When Horatius kept the bridge his



235.—THE GARDEN FRONT.

heroism was inspired by the thought of the place that was his own, and in Macaulay's verse—

He saw on Palatinus
The white porch of his home

Buildings that take their character in greater or less degree from the later Renaissance are apt to have porches of a more marked sort than is usual in purely native work, for they hark back to those Greek temples whose porticoes gathered together



236.—FROM THE NORTH-WEST.

in columns and pediments the chief glories of their architects' and sculptors' skill.

It is natural enough that Mr. Macartney should have given particular care to the design of his porch. As surveyor to St. Paul's Cathedral and joint author with the late John Belcher of a monumental work on Palladian architecture, his sympathies are closely woven with the grand manner in English building which found its largest expression in the work of Christopher Wren. That is not to say that the porch at Kennet Orley is inspired directly by any Palladian model, but that by its right degree of prominence it gives a pleasant emphasis to the entrance of the house.

We enter a spacious hall paved with white marble, relieved with small squares of green. Very effective are the double arches at each end, and the walls are rich with old oak panelling, saved from a demolished London house. The plan is very simple and straightforward. The three sitting-rooms face the south, and

all open on to the loggia, which is so charming a feature of the garden front. In the drawing-room is a mantelpiece of considerable beauty, but it depends so much on the exquisite green of its marble that the reticence of its design does not, in the photograph (Fig. 230), reveal it for what it is. The staircase is set in a separate hall, and I noted the delightful use, to top the newel post, of the Venus de Milo. The general arrangement of the kitchen quarters raises a question of no



237.—THE LOGGIA.

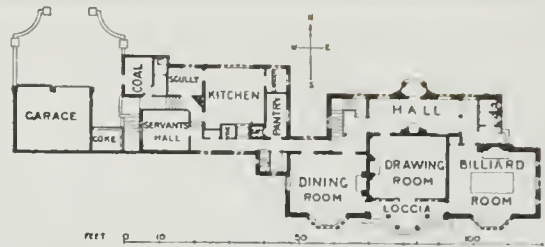
small interest. It will be observed from the plan that they are altogether cut off from the main body of the house and that they form a single-storey annexe. Where this is not the case, two difficulties arise—the odours of cooking are apt to ascend to the rooms above, and the bedroom over the kitchen gets very hot in summer. These difficulties can be avoided to some extent by a suitable scheme of doors which will cut off the kitchen quarters from the stairs, and also by making the floor between the kitchen and the room above of some impervious construction, such as steel-work and concrete, with a wood-block floor. One cannot, however, rely on the doors being kept shut. If they are hung in the ordinary way maids are not apt to shut them, and if they are swing doors their movements do more than disconcert the bearers of trays. It is unquestionably

the best plan to do as at Kennet Orley, viz., treat the kitchen quarters as a single-storey building. Such advice is, however, a counsel of perfection, for the cost of a house so devised is necessarily higher by reason of the greater proportion of wall and roof to accommodation than is the case where the plan is more compact and there are no single-storey additions. The kitchen itself is admirably arranged. Its door is a long way from the entrance to the main body

of the house. Were this all it would be very inconvenient for service, but a reference to the plan will explain how it is avoided. Between the safe and the wine cupboard a circular arrangement is shown. This is a serving hatch of unusual form. It is a kind of barrel with one opening in it. When filled on the kitchen side it is revolved, and so delivers up its contents to the parlour-maid on the passage side. By this means such odours as may pervade the kitchen are successfully imprisoned there. Had a hatch of an ordinary door or window type been adopted, it would not only have let loose the smell of cooking into the passage, but have made the kitchen a very whirlpool of draughts.

The cooking-range deserves a word. Instead of being built into the wall, it stands free. This offers the advantage of enabling pots to be reached from the sides as well as the front, and if the chimney works well and the kitchen is adequately ventilated it is a satisfactory arrangement. The cook is better able to see what she is doing than with a recessed range. As the brick jambs are omitted a good deal of floor space is saved, so that a free-standing range is a good thing. Indeed, nothing else is used in America.

Externally the house is instinct with the spirit of repose. The break in the roof-line gives interest without disturbing the prevailing restfulness, and is the expression of the ground plan. The roof tiles are of a rich, deep red, and are old—spoils from destroyed buildings. How rapidly the demand for hand-made materials of the right sort has been met of late years is obvious from the number of modern houses roofed with tiles that, though new when used, rapidly weather to attractive tones. Twenty years ago the late Ernest Newton was driven to write, "Thick, strong, deep-red, hand-made tiles are scarcely to be found. Tile-makers are too much in love with a thing like a piece of boiler-plate painted pink." Happily, the boiler-plate era is drawing to a close, and though architects are glad to take the short cut by using old tiles where they are available (not only for their appearance, but because of their seasoned efficiency), the average tile continues to be bettered in colour and texture and to approximate more nearly to the old



238.—GROUND FLOOR PLAN.



239.—IN THE DRAWING ROOM.



240.—THE HALL.

product which is the glory of countless country roofs. The loggia pillars which support the bay window of the bedroom above, the massive chimneys and the broad, overhanging eaves conspire to emphasise the sense of refined strength which is the dominant note of Mr. Macartney's conception. Leading away down the hill from the loggia is a broad flight of rough, flagged steps, and standing on them one looks over the garden to Brympton, a splendid prospect. Whether the simple masculine qualities of Kennet Orley be regarded from the standpoints of Beauty, Firmness or Convenience, the touchstones to which Wren brought all building, it satisfies the critic.

CHAPTER XXXVIII.—BREACH HOUSE, CHOLSEY.

Designed by Mr. Edward Warren—Vanishing Roads—Proportion and Symmetry—Concerning Dormers—A Point in Kitchen Planning.

"Hinchcliffe had given the car a generous throttle and she was well set to work, when without warning the road—there are two or three in Sussex like it—turned down and ceased. 'Holy Muckins,' he cried, and stood on both brakes."

AGAINST the time when Mr. Kipling shall rejoice us with another "Steam Tactics," a road near Cholsey may be commended to him, for it plays the same engaging trick. When I reached the village by way of Wallingford, I was informed, and with childlike faith believed, that Breach House was a mile or two up the hill that leads to the Downs. The turning was missed. A mile or two more, and the road turned down and ceased on a broad and grassy down. Many will sympathise with Mr. Kipling's passion for Sussex, but he should know that Berkshire is not behind in this matter of vanishing roads. There



241.—THE ENTRANCE.

was no need to call loudly on a patron Saint, as did Hinchcliffe, for no unwelcome passenger was aboard. Indeed, the great wood to the right, the level springy turf, the keen air and the splendid solitude of the great ridge wooded rather to adventure. For miles the car sped down the long slope, but no Breach House appeared till it had returned the same way again. The wood was Kingstanding Hill, where King Alfred camped before the great fight with the Danes, and the ridge of turf the Fair Mile which passes through the Roman Camp and so on to Hsley.

The house which Mr. Edward Warren built for himself stands out graciously yet vigorously on its wind-swept site. So happily placed is the house that the views on all sides are magnificent. The walls, of Basildon brick, were coated with sand-faced cement (a wise provision for so exposed a site) and colour-washed. The roof is of old red tiles. The elevations, notably that of the south-east front, give considerable pleasure. It is worth while to consider whence the pleasure comes. The theories about architectural design are innumerable, and the words used to express them legion. Most of them darken counsel and make the way of the student of architecture devious and weary. It is doubtful how much of definite value people have taken even from "*The Seven Lamps of Architecture*." From Ruskin may be acquired a general tendency of thought in the direction of architectural righteousness; but, as John Belcher has said, Ruskin had a difficulty in preventing the "*Seven Lamps*" from becoming "eight or nine or even a whole vulgar row of footlights." Ruskin divided his illumination between Sacrifice,



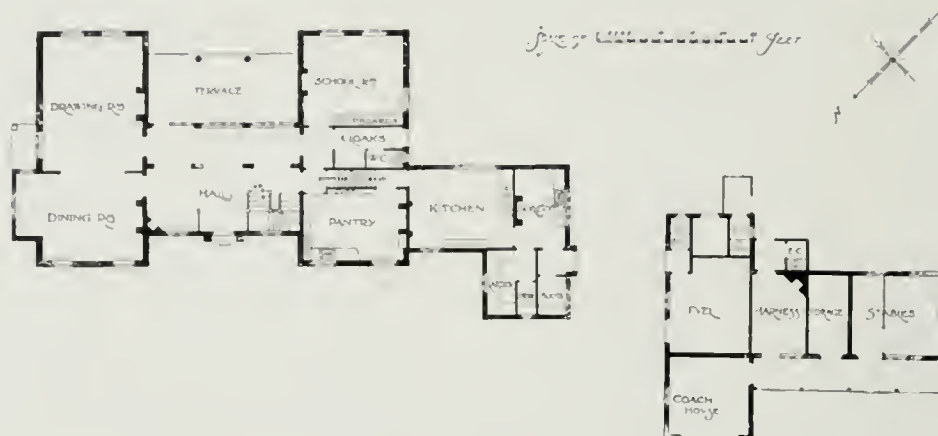
242.—THE SOUTH-EAST FRONT.



243.—THE LOGGIA.

Truth, Power, Beauty, Life, Memory and Obedience, but did not raise to the dignity of capital letters the principles, qualities and factors which are also of the essence of good architecture.

Among the many factors which go to create the happy impression made on our minds by a good building, two at least are notably present in Breach House—proportion and symmetry. The nature of proportion need not here be discussed, for it is a very baffling study. People are more apt to talk about its harmonies than to discover what produces them. Robert Morris set up a magnificent theory based on parallelpipeds (whatever they may be), but it now reposes peacefully on the everlasting dustheap. Suffice to say that at Breach House the relations of the two wings to the centre and of the walls of the building to the roof leave one satisfied that the proportion is right and the theories can be left alone. Then as to symmetry—it is more important that this factor be observed in public buildings, where it serves the purposes of a large dignity proper to civic life, but it is of great value in domestic architecture if it can be achieved without pomposity. This is clearly the case at Breach House, where wings, dormers, chimneys and windows preserve a perfect and unaffected balance without straining the natural arrangement of the plan. Particular attention may be drawn to the unobtrusive way that Mr. Warren has managed his dormer windows. Their little roofs harmonise admirably with the hipping of the main



244.—GROUND PLAN.



245.—DRAWING-ROOM.

roof (there is not a gable anywhere). Too often a roof, otherwise excellent, is ruined by dormers that over-emphasise both themselves and the attics they light.

The entrance doorway is a refined feature on the north-west front. The curved head with cartouche beneath and the pendent strings of fruit give an air of scholarly richness in happy contrast with the rectangular sobriety of the windows and moulded panels. The hall is a dignified composition. An ample staircase ascends to the right after the front door is entered, while to the left a corner fireplace forms the *raison d'être* of a sitting-place. It is well lit both from the entrance



246.—FROM HALL TO DINING-ROOM.

front and by the long high row of casements which give on to the pillared terrace. To the left are the two chief reception rooms.

The uses of the ground-floor rooms, as shown on the plan, were temporary, the permanent arrangement being to use the present schoolroom as the dining-room, and *vice versa*. One piece of rather obvious criticism, therefore, falls to the ground, for the position of the room marked "dining-room" in relation to the kitchen seems faulty. Mr. Warren treated the dining and drawing rooms decoratively as one, dividing them by wide folding doors, so that for occasional purposes they could be used actually as one room. That in a relatively small house a large room can be improvised by opening a pair of doors is obviously a great measure of convenience.

The loggia, with its two simple columns, is a pleasant and useful feature of the house, and serves as an open-air sitting-room and for meals in fine weather. On the north-east front is another little loggia, which is reached from the drawing-room by casement doors. The picture of the latter room (Fig. 245) shows the restrained and delicate ornament and mouldings of the chimney-breast which are characteristic of their designer's art, while the pictures there and over the hall fireplace are reminiscent of early eighteenth century overmantels at their best.

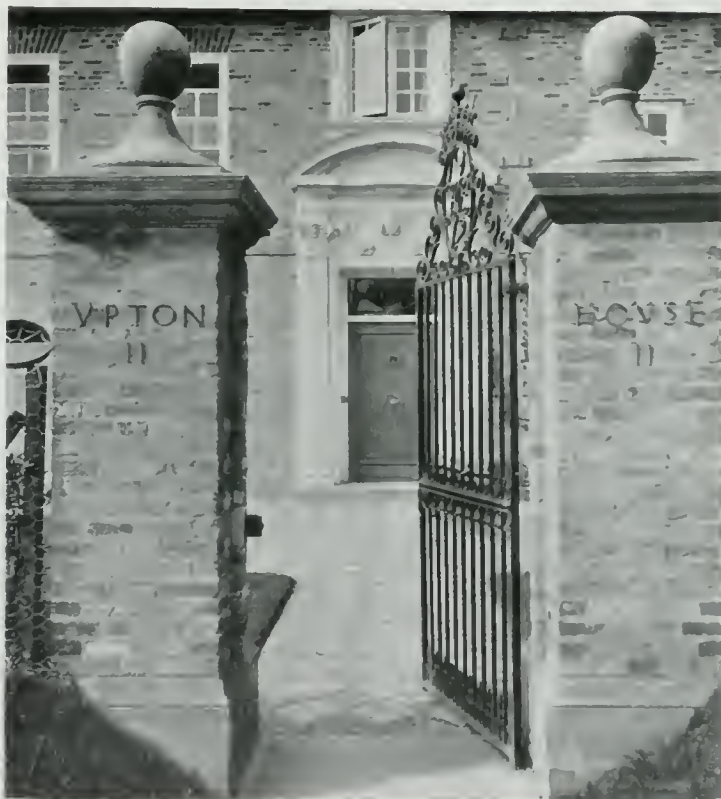


247.—THE HALL.

CHAPTER XXXIX.—UPTON HOUSE, CAMBRIDGE.

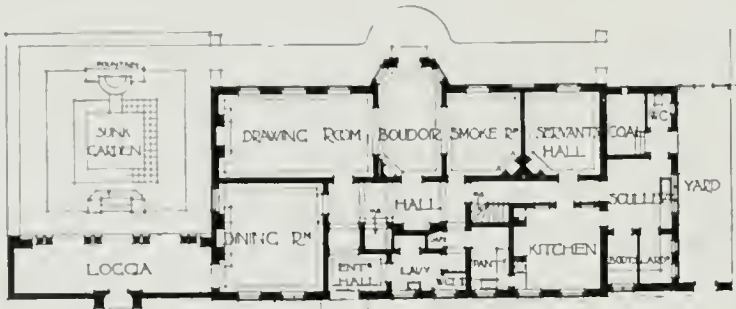
Designed by the late A. Winter Rose—A Hint of Sir John Soane's Manner—A Well Placed Loggia—Lead-Covered Door—R. L. S. on the Tedious and the Necessary.

UPTON HOUSE, though a town house by position, is a country house in character, and therefore justly finds its place in this book. In many ways it shows the influence to-day of late eighteenth century design, and this has extended even to the plan. The hall has no side lighting, and is lit wholly from the top, but none the less efficiently for that. The garden front is occupied by a suite of three sitting-rooms and the servants' hall. The three rooms are divided by two pairs of double sliding doors, and when they are all open, as shown in Fig. 257, an attractive vista is afforded. The detail of the white painted panelling is quiet and refined, and suggests that the ghost of Sir John Soane has walked that way. The dining-room faces north-east, and has a door to the loggia. The latter is also reached from the entrance side of the house by an archway, Fig. 250, and this is a practical provision. Cambridge is not insensible to the pleasure of garden parties, and this garden entrance has an eye to them. The loggia within is a very suitable place for a hostess to receive her guests, who thus need not be inconvenienced by crowding through the house on the way to the garden. Moreover, the little sunk garden to which this door gives access is a friendly and attractive little spot, which gives at once a happy



248.—ENTRANCE GATE.

impression. Fig. 252 shows its square pool set in squared (happily not the fashionable "crazy") paving, with the pillared and pantiled loggia as a background. A little wall fountain tinkles pleasantly on the south-west side



249.—GROUND FLOOR PLAN OF HOUSE.



250.—ARCHWAY TO LOGGIA AND SUNK GARDEN.

of the pool. This architectural treatment of a small space which would ordinarily be given up to a wilderness of shrubs is a very good feature of the design, and forms an appropriate link between the house itself and the open treatment of the rest of the garden. A path, 6ft. in width, leads from it between herbaceous borders 10ft. wide to a *ronde-point* with a segmental seat of masonry and a sundial. The croquet lawn is bordered at its southern end by a pergola, and the picture of this (Fig. 254) is taken through the doorway of a little tea loggia at its south-west corner. Behind the pergola are rose beds and more hospitality for herbaceous things.

The house is built, as local tradition dictates, in yellow stock brick, and the roof is covered with old brown tiles which tone admirably with the walls. The entrance door itself is interesting by reason of its being plated with sheets of cast lead. This has not only a delightful colour and texture, but is a practical thought, for it will need nothing spent on it for upkeep while the house lasts. It also brings



251.—ENTRANCE FRONT FROM THE EAST.



252.—LOGGIA AND SUNK GARDEN.



254.—THE GARDEN FRONT.



253.—THE PERGOLA.

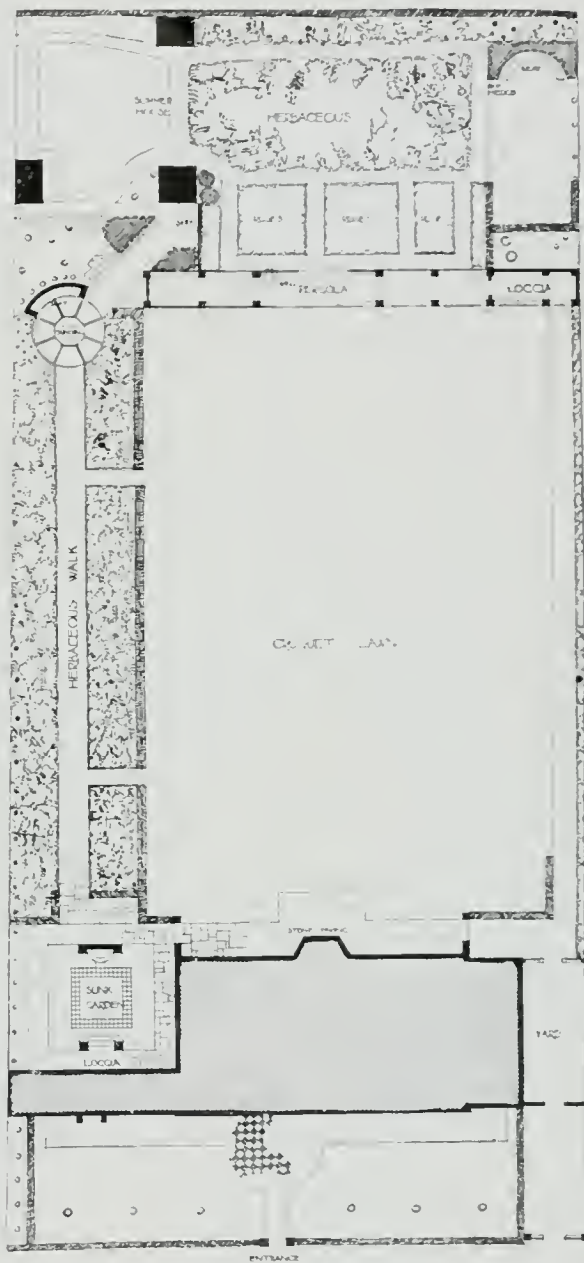
a touch of idealism to the design, for a metal-covered architecture has been the theme of poets from Homer to Edgar Allan Poe.

For all the deference which architecture is bound to pay to restricting needs, especially in the domain of house building, it need not lack the qualities of idealistic as opposed to realistic art. When Robert Louis Stevenson said of the pen, the needle and the brush that they all have their grossnesses, their ineffable impotences, their hours of insubordination, he might well have included some symbol of the architect's trade.

"It is the work and it is a great part of the delight of any artist to contend with these unruly tools, and now by brute energy, now by witty expedient, to drive and coax them to effect his will. . . . He has one main and necessary resource. . . . He must omit what is tedious or irrelevant, and suppress what is tedious and necessary." The architect, providing as he does for the plain needs of life as well as for its engaging moments, has less opportunity than another artist to suppress the necessary, however tedious it may be. There may be elements in a building, whether features of its plan or inevitable factors in the construction demanded by its purpose, which refuse to be suppressed.

In domestic work, however, these are less refractory than in buildings of a public sort, and, given adequate resources of skill and money, ugly realisms need not appear.

As R. L. S. points out, it is "such facts as . . . subserve a variety of purposes that the artist will perforce and eagerly retain . . . at once an ornament in its place



255.—GARDEN PLAN.

and a pillar in the main design. . . The idealist, his eye singly fixed upon the greater outlines, loves rather to fill up the interval with detail of the conventional order, briefly touched, soberly suppressed. . . " Translated into terms of present day tendencies, this is a justification of the growing reliance on sheer design as seen in the handling of mass and proportion and



256.—BAY ON GARDEN FRONT.

of the shedding of ornament, save of conventional sorts that please the eye without holding it.

The Gothic revivalists, with their confusion of æsthetic and spiritual motives, claimed a monopoly of idealism, and few were found to contradict them. When, however, we approach classical art in its finer phases with a sole desire to savour its ideals, we find that they qualify it as well for the



257.—VISTA THROUGH THREE SITTING-ROOMS.

spirit as for the flesh. There is no need, therefore, for romantic persons to take fright at the growing severity of house design. Any romance which is worthy the name is seen against a background of ideals, and they are as surely to be found in the best work of a classical sort as in buildings which protest their emotions more volubly.

CHAPTER XL. UPMEADS, STAFFORD.

Designed by Mr. Edgar Wood—Architecture in Laputa—Flat Roofs, Their Advantages and Defects—Austerity v. Prettiness—The Placing of Windows—A Stimulating Conception.

THOUGH the merits of Upmeads are considerable, it will be generally agreed that the house is unusual to the point of oddness. It rather recalls the criticism which Norman Shaw made on a design submitted for the Soane medal by an architectural student—"rather boxy, isn't it?" Despite the criticism, the boxy design won the coveted prize, and Upmeads cannot fail, by its logical qualities, and (one may safely add) by its originality, to rivet the attention of everyone and the admiration of not a few.

When Gulliver made his voyage to Laputa he found "a most ingenious architect, who had contrived a new method of building houses, by beginning at



258.—THE ENTRANCE.



259.—ON THE GARDEN FRONT.

the roof and working downward to the foundation, which he justified to me by the like practice of those two prudent insects, the bee and the spider."

Perhaps Jonathan Swift was here satirising some architectural fad of his day, but there is nothing faddish about Upmeads, because Mr. Edgar Wood pursued a perfectly logical purpose. He was convinced of the practical advantages of flat roofs, and for the following reasons. It is sometimes supposed, rather thoughtlessly that a house can be planned simply with reference to the required disposition of its rooms, but that is not the case. If a pitched roof is contemplated, it has to be considered from the start, so that its gables or hips may be rightly contrived.



260.—ENTRANCE COURT AND SOUTH-WEST FRONT.

A markedly irregular ground plan involves all sorts of difficulties with eaves gutters and other practical necessities, and the original scheme has often to be modified to ensure satisfactory roofing. In that sense the Laputan system of beginning at the roof and working downwards is a commonplace of planning. The employment of flat roofs simplifies things immensely. The plan can have any sort of projection or recess without the creation of difficulties higher up. Mr. Edgar Wood is also insistent upon other advantages. Access to a pitched roof for the repair of slate or tile or for the change of a chimney-pot is often troublesome, and not seldom involves the use of scaffolding. A flat roof can be made absolutely weatherproof, though the employment at Upmeads of concrete

alone is unduly optimistic as to its wet-resisting powers. A layer of asphalt is a wise addition, and gives the certainty of absolute and permanent resistance to the weather. Another practical advantage is the reduction in the number of down pipes necessary to carry off rain-water, and the immunity from the vagaries of wind and driven rain and snow, which are apt to try slate or tile beyond their endurance. From the point of view of habitability must be mentioned the avoidance of sloping ceilings in attic bedrooms, though they are no great harm, and the provision of an additional outdoor



261.—GROUND PLAN.



262.—FROM THE SOUTH-EAST.

living-room in summer. From such an elevation there may perhaps be enjoyed fine distant views, invisible from the garden by reason of encircling trees, and in any case the garden itself lies open beneath one's eyes like an unrolled map.

The general aspect of Upmeads is fortress-like. It not only lacks anything approaching *prettiness*, which is all to the good, but presents an air of austerity, which shows the designer's devotion to extreme simplicity and restraint. There is, of course, nothing novel about flat roofs—they were common form in the last half of the eighteenth century, when a crown of red tiling was regarded as the mark of a taste not only vulgar, but depraved. Such houses in the classic manner had the relief of pilaster and cornice, while the windows were adorned with projecting architraves and pediments, which gave a rhythmic variety and balance to the composition, and the sky-line was perhaps lightened by an open balustrade. Mr. Wood,

however, started out on a fresh quest. His fronts are balanced only when symmetry is the natural outcome of the plan. Some of his window compositions are long and low, and he has realised to the full the large restfulness of great surfaces of unbroken brickwork. The whole scheme of design brings into play new ideas, both structural and æsthetic, and creates new problems which are capable of interesting and subtle development. The objections which may be put in array against such a new departure, or rather against a fresh presentment of an old idea, are in part those which confront all development. The middling mind is always ready to revolt from the unusual, relying on the principle that what is new is not true. Criticism of Mr. Wood's standpoint must start, however, from something more than prejudice against change. The question that arises is whether any given departure from traditional methods carries with it the seed of enduring betterment. The case for the flat roof has already been stated, but the pleas of tradition must alike be heard. The pitched roof has many justifications. Its timber construction is markedly cheaper in first cost than the steel and concrete of the roof at Upmeads, and the useful space of rooms partly in the roof is secured at a lower cost per cubic foot than is possible in a flat-roofed house. Rain is thrown off readily, whether the eaves are fitted with gutters or not. The air space between



263.—DINING-ROOM FIREPLACE.

tiles and ceilings serves as a non-conductor, and makes the upper rooms cool in summer and warm in winter. These are utilitarian points, but architecture is not merely a matter of accommodation and cost.

The roof is the crown of the house. Among imperial ornaments the Iron Crown of Lombardy has its own charm of austerity, but none will deny on that account the beauty of crowns of gold that, brilliant with jewels and blazing with colour, typify the rich variety of royal power. So it is with houses. We are not all or always in mood to hail with pleasure the presentment of a strength which has a thought of the forbidding. We are entitled to demand of the house



264.—THE HALL.



265.—HALL BALCONY FROM CORRIDOR.

we dwell in, as of the life we live, that it shall be crowned with graciousness as well as girt with strength. The withers of our taste may well remain unwrung, if we look to our roofs to cut against the sky with outlines even playful, to intrigue our interest with unexpected gables and with dormers shyly issuing from broad slopes of tiles. We are assured that there are nine-and-sixty ways of constructing tribal lays, and the same is true of home-building. It suffices therefore to examine Upmeads, as illustrating one of the nine-and-sixty.

The house stands on the south-east slope of a hill which looks across to Cannock Chase. The entrance court is on the north-west front, and the front

door is set in a porch of Bath stone, which is carried up to the parapet of the attic storey, and by its rigid verticality gives effect to the flat and outward reaching curves of the brick front. A similar tall stone panel is the central feature of the south-east front, where the hall door and window emphasise its upright lines. We enter the house from the garden, to find a hall which runs up two storeys, and is crowned with a simple vault. Opposite its lofty window is a balcony projecting a little from the first-floor corridor. A hall like this adds greatly to the spacious, airy character of the house, but this very merit defeats its use as a sitting-room, and it absorbs a good deal of space, the area, in fact, of an extra bedroom. The dining-room is notable for its mantelpiece (Fig. 263). It is of green marbles, Swedish green and Irish moss, while the lining above the shelf is Siena marble, like onyx. The drawing-room is large, and it suited the owner to have it thus.

The first-floor passage is particularly light, an incidental advantage of the flat roof, which makes skylights simple. At the west corner, with its door only to the garden, is a good room, where are stored garden chairs and tools and the equipment of the croquet lawn ; but it seems of doubtful wisdom to have provided no access to it from within the house. Mr. Edgar Wood has shown a way of building which is distinctive and interesting, and we can always be grateful for the thing that stimulates thought and makes us enquire a reason for the architectural faith that is in us, whatever it may be.

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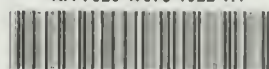
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